SHOWTIME

THE TOP FILM MONTHLY

JUNE 1965 1/-

008's DATE WITH BOND'S GIRL

Tom Courtenay: The Girl that I Marry

Norma Foster: one of Those Magnificent Girls

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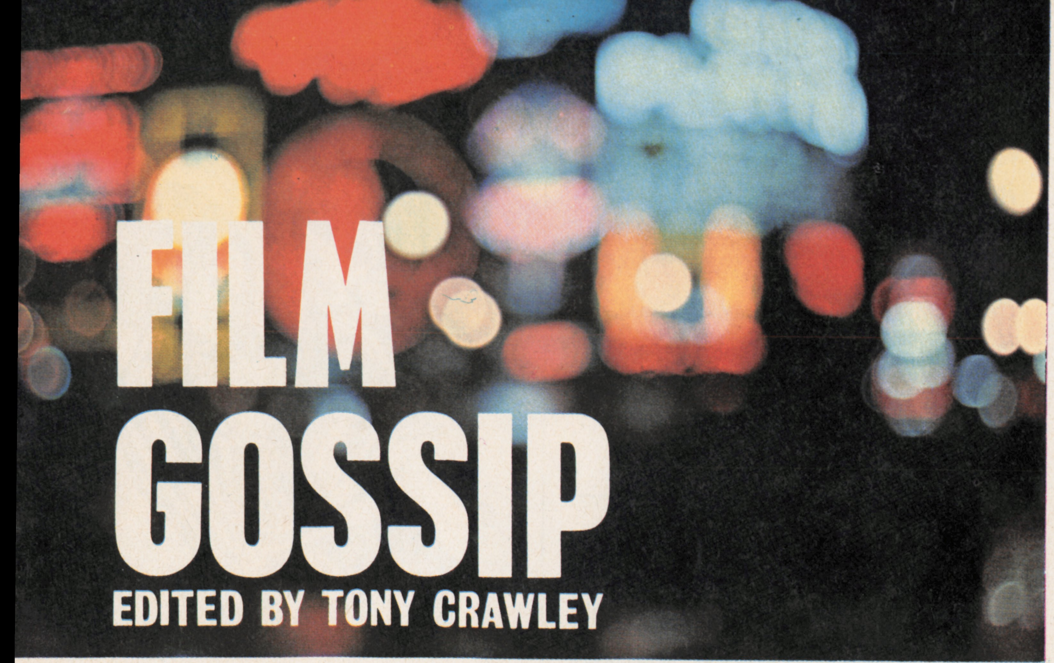

FILM GOSSIP

EDITED BY TONY CRAWLEY

SHOWTIME

June, 1965
Volume 2,
Number 6

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Cary makes an offer

When British comedian **ARTHUR HAYNES** went to Hollywood to play a small part in the **ROCK HUDSON** film, *Strange Bedfellows* (see page 9), he hoped he would be asked to play similar character parts in American productions. But he didn't dream he would come back with a definite offer from the world's biggest star, **CARY GRANT.**

But Cary did make him an offer: he wants Arthur to return to the States to work on TV—and, what is more, he has said he will back Arthur financially.

The two met in the canteen at Universal Studios. The comedian was with producer **MEL FRANK** when Cary walked in.

"I'll introduce you," said Frank—but he didn't have a chance. Cary spotted Arthur and strolled over.

"Before Mel could say a word, Cary greeted me like a long-lost brother," Arthur told me. "I was amazed. Then Cary explained that when he visited his mother in Bristol, every Saturday night was the same—fish and chips and my TV show.

"He told me he never missed it and that he had been trying to get it over to the States," Arthur continued. '*I know you've only got a short time to go on your present TV contract*,' he said. '*When it's finished come here and I'll back you.*' It was a fantastic offer. I was flabbergasted."

Arthur told me that he didn't expect to hear from Cary again. But the star confirmed the offer the next day.

"When my wife and I eventually went to Las Vegas we were met at the station by **BILL SNYDER,** a director at the hotel we were booked at," Arthur continued. " '*Cary has been on the 'phone*,' he said. '*He told us you were arriving and that we should take care of you.*'

"They did that all right," Arthur went on. "Everything was arranged—dinners, shows, the lot. And I was introduced everywhere as Cary's greatest friend! Even the waiters and bell-boys kept on asking, '*How's Cary?*' It was quite a giggle."

Will Arthur take up Cary's offer?

"You bet," he said. "Just as soon as I can. It's the chance of a lifetime!"

It - was - bound - to - happen - and - now-it-has Department: A film about

The column

the life of **RUDOLPH VALENTINO. IRVING SHULMAN** is writing it. **MARCELLO MASTROIANNI** will star. The title? *The Great Lover*.

BRIGHT and breezy, **MICHAEL CALLAN** flew in from Hollywood to make *You Must Be Joking!* "I've just finished a whacky Western, *Cat Ballou*, with **JANE FONDA**," he told me. "It was the first time we had worked together since we tested for *A Summer Place* in 1959. We weren't very successful then . . . we didn't win a role."

"I think Hollywood can use another big Western and a new kind of gangster story. These kind of movies made Hollywood famous." Jack Palance said it and he's doing something about it. He's written two stories for his own company: *The Stage From Overland Hill* and *The Gangster In The Grey Flannel Suit*.

THE producers of *The Battle Of The Bulge* offered Jeanne Moreau £250,000 to play a part which involved only three pages of the script. She turned it down and I think I know why: she prefers to make *The Will Adams Story* with Peter O'Toole, because she'll get more money—and more script.

Since she gave up modelling, PAMELA TIFFIN'S film career has been going very well. You can see her soon in a whacky Western called *The Hallelujah Trail*, in which she plays Burt Lancaster's daughter.

Surprise, surprise: BRITT EKLAND will play **PETER SELLERS'** sister in his next comedy, *After The Fox*. The film will be made in Italy with **VICTOR MATURE.**

SACHA DISTEL, the singer whose name was once romantically linked with Brigitte Bardot, is coming to London this summer to make some new discs in English. His film, *La Bonne Soup*, arrives before him.

NEXT YEAR **REX HARRISON** WILL PLAY THE LEAD IN A MUSICAL RE-MAKE OF THE FAMOUS ROBERT DONAT PICTURE, *THE GHOST GOES WEST*. THE DONAT VERSION, MADE IN 1947, INCLUDED AN EXTRA CALLED THOMAS TERENCE HOAR STEVENS. TODAY THAT EXTRA IS BETTER KNOWN AS TERRY-THOMAS.

It was difficult finding the right man for one scene in *The Bedford Incident*. The actor chosen had to stand behind a submarine's glass plotting-chart and write information on it which was to be read by RICHARD WIDMARK and SIDNEY POITIER, standing the other side. DAVID LARNE won the role because he had the necessary talent—he could write backwards. !ysae t‘nia taht dnA

Fact And Figure Department: Since the first Tarzan film was made 47 years ago, 36 productions starring the ape-man have been seen by 2,000,000,000 people all over the world. Box-office takings have reached the fantastic figure of £170,000,000. The 13th actor to play Tarzan—in *Tarzan '65*—is **MIKE HENRY**, ex-footballer and part-time film editor. The new Jane is to be played by **SHARON TATE,** for whom **STEVE McQUEEN** predicts a big future. Steve did a film test with her and wanted to sign her for *The Cincinatti Kid*.

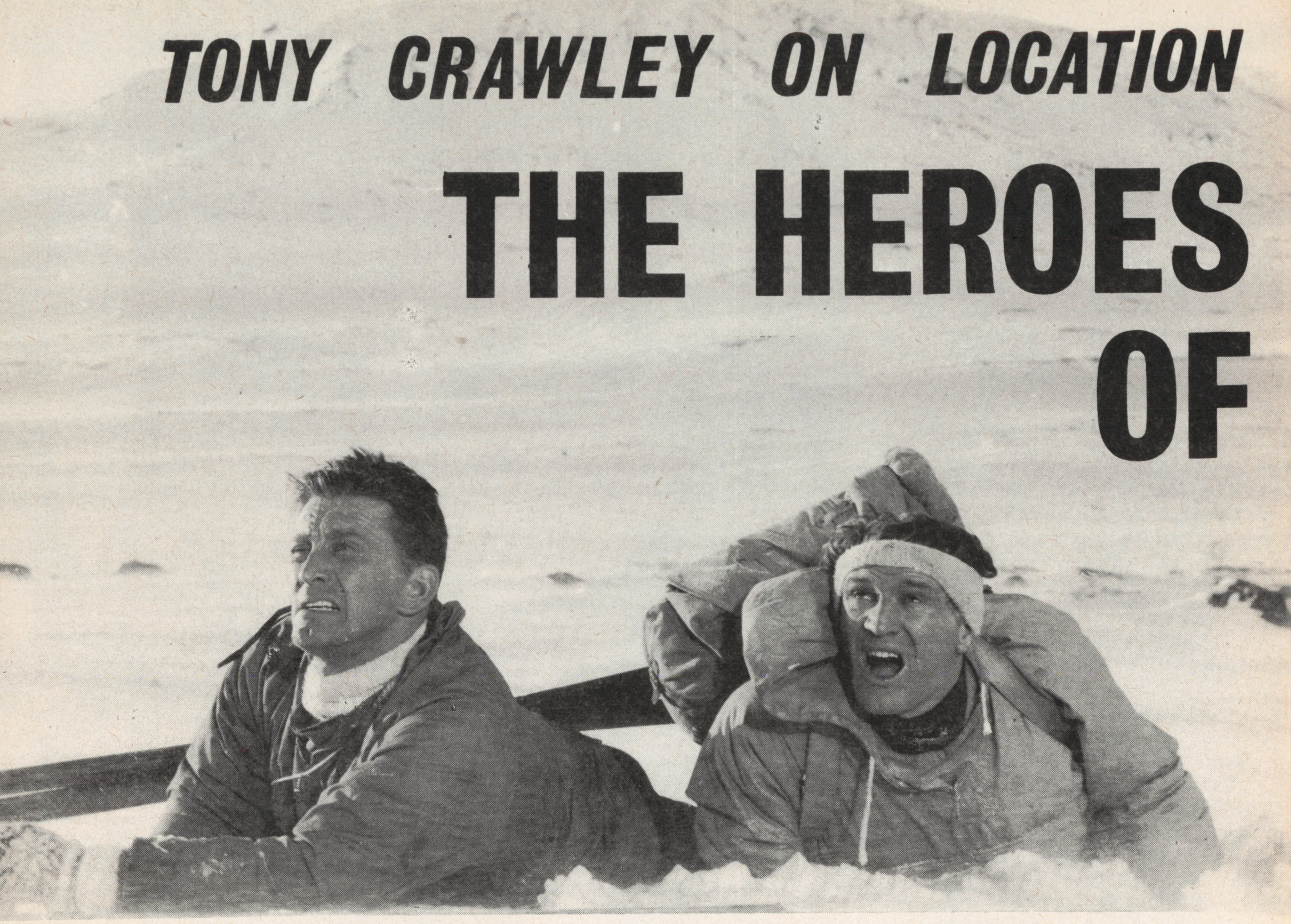
French actor **JEAN-MARC TENBERG** *won't forget his new film,* White Slave Trade, *in a hurry. His death-scene took place in a muddy pig farm. His "co-stars" were a hundred pigs. "I didn't hear the director shout 'Cut' and I was still flat on my face in the mud when the pigs were released," he moans. "They trampled all over me and made the scene all too realistic."*

IF YOU WANT TO GET YOUR NAME INTO FILMS, BE A PROPERTY DEPARTMENT MAN. FOR THE FILM, *MOMENT TO MOMENT*, SOLLY MARTINO HAD TO ERECT A SIGN ANNOUNCING THE SALE OF A MANSION. SOLLY WAS ALSO RESPONSIBLE FOR HAVING THE NAME OF THE REAL ESTATE FIRM PAINTED ON THE NOTICE IN LETTERS SIX FEET HIGH. THE NAME HE CHOSE? **SOLLY MARTINO!**

MEET my Girl Friday. She's a blonde stunner—and not so dumb. Her latest line: "My ambition is to meet a tall, dark handsome man . . . who will introduce me to a short, fat, wealthy one!"

TONY CRAWLEY ON LOCATION

THE HEROES OF



Kirk Douglas and Richard Harris, who star in this tough war drama set in Scandinavia.

THE road from Rjukan to the location-site for the day was not really wide enough. Despite the number of vehicles used by the 120-man crew and cast of the £2,000,000 war saga, *The Heroes Of Telemark*, the snow still claimed half the asphalt.

My driver didn't seem to worry though. Unmindful of the 300-ft. drop to a splintery gorge, he sped along at a carefree 50-60 miles an hour, humming along with John, Paul, George and Ringo on his portable tape-recorder.

Then it happened. We approached a corner—thankfully far from that drop—when suddenly, a bus hurtled round the bend straight towards us. Our car mounted the man-high snow mound on our right. We slithered, twisted, shook and, ever so slowly, the car started to turn over on to its side. Then, after teetering for spine-chilling seconds, it gradually dropped back on to all four wheels.

That's a grand start, I thought, shivering inside my wool shirt, sweaters and sheepskin. I'd flown the 700 or so miles from London to Oslo, spent much longer (four hours) in a car from Oslo to Rjukan (from now on referred to as The Back Of Beyond!) and now here I was, nearly smashed up in a crash. Yes, I considered myself as one of The Heroes of *The Heroes Of Telemark*.

But don't forget to include that 120-strong team as well. They suffered more on this 20-below-freezing-point location than any other crew in British film-making history. Or so I soon gathered from many a sorrowful complaint.

Anyway, we got the car going again. The Beatles were still singing, and the driver was still humming when we reached our destination, a farmhouse on a country road.

"Welcome to Norway," grinned Kirk Douglas, lounging expertly on his skis. "*You can say that again*," I mumbled. "Great country, this," he added, his grin widening as he waved a friendly ski-stick at the area.

Great it was. Enormous—just one huge desert . . . of snow.

Grabbing a passing cup of steaming-hot chocolate, I joined Kirk, and together we soon sounded like a couple of bowler-hatted commuters, as we discussed—the weather!

"I froze last time I was here making *The Vikings*," Kirk commented, idly piercing the snow with his ski-stick. "And that was in the summer. This is the middle of winter. And they call it mild. Twenty below is mild?"

He looked very comfortable, and very warm, all the same —and fitter than ever before. "Well, I dress well," laughed the screen's most durable tough guy. "Today I have on a string vest or two, with a woollen vest on top. A couple of sweaters, two anoraks. One pair of Long John trousers with ski-trousers on top. Two pairs of socks inside my fur-lined boots. Two pairs of gloves, some scarves and a hat or two."

Being a few vests and gloves short, I nodded as he went on: "Well, you have to wear all that here. Last week, particularly. We were 'shooting' up there in the Hardanger Vidda, the most forbidding mountain range I've ever seen. Certainly the most hazardous when it comes to filming.

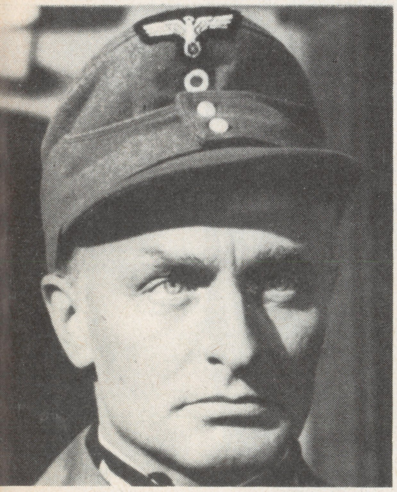
"Forty-five minutes by car took us 34,000 feet above sea level, then we had to get into "snow-cats" for a 35-minute trip. Helicopters and snowmobiles were also required. No wonder they call them The Barren Mountains.

"Yes, I'd say without much doubt that this has been the toughest location of my life. And as you know, I'm not averse to realism in my movies."

IN NORWAY

SAS
SCANDINAVIAN AIRLINES SYSTEM
SAS

TELEMARK



Anton Diffring plays a Nazi . . . and the only female star is Ulla Jacobssen

Indeed not. Not this iron-muscled star of exciting epics like *Spartacus* and meaty dramas like *Lonely Are The Brave*. Now in *The Heroes Of Telemark*, he plays Dr. Rolf Pedersen, sister-ship of the actual boat that was sunk. And on the Nazis' experiments inside the Norsk Hydro heavy-water factory at Vermork in the Rjukan valley.

"The reason behind these experiments made this the most vital operation of the war," Kirk added. "No one really knew it at the time, but heavy-water was used in creating the Atom Bomb. If these guys hadn't blown everything up, the Nazis would have gotten the Bomb first. Just think on that a moment and you'll see why this was the most important mission of the war. I mean, these men saved the entire Western civilisation . . . "

But it was no easy matter—as the several survivors have told the film-makers. One survivor in particular, Lt. Col. Knut Haukelid (awarded the D.S.O. and M.C.) is acting as the film's technical advisor.

First of all, the men hi-jacked a passenger ship in order to get to London and warn the Allies of the dangers of the factory. The decision was swiftly taken—the factory must be destroyed. The British tried an attack by Commandos in gliders—with great loss of life. The Americans sent in Flying Fortress bombers with little success.

In the end it was left to the heroes—just nine members of the Norwegian Resistance. They had to make the dangerous descent down a 300-ft. gorge, climb up the other side, plant their explosives and leave. That was not the finish, however. The Nazis managed to salvage some of their heavy-water stocks and decided to ship the water back to Berlin—using a Norwegian railway ferry for the first stage of

(Continued on page 37)

Who says women are all alike?

NOT SUNSILK, THE SHAMPOO FOR AN INDIVIDUALIST

Sunny hair, silky hair, good tempered hair that obeys you so beautifully . . . this can be your hair, when you treat it kindly and shampoo with the Sunsilk it needs. There's a special Sunsilk for every kind of hair . . . for normal hair, dry hair, greasy hair, dull hair. Choose your own Sunsilk and see how your hair can blossom into beauty.

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ROCK HUDSON jumps into a London taxi. The camera closes in on the driver. And a new comedy film star is born. Yet there's something familiar about the cheeky, moustached features under the old cloth cap.

The cabby is . . . Arthur Haynes. The film, *Strange Bedfellows*.

Yes, Arthur, 50-year-old son of a Hammersmith baker, who has been one of the undisputed kings of television comedy for six years or more, has finally made a film. And I predict it won't be his last. Already the producers are thumbing through their scripts, hoping they've got the right vehicle for Arthur to star in.

But don't be surprised if Hollywood calls him back again first. Arthur made a good impression over there last year. Rock Hudson used to drive him to work, and Cary Grant admitted that he was a great Arthur Haynes fan.

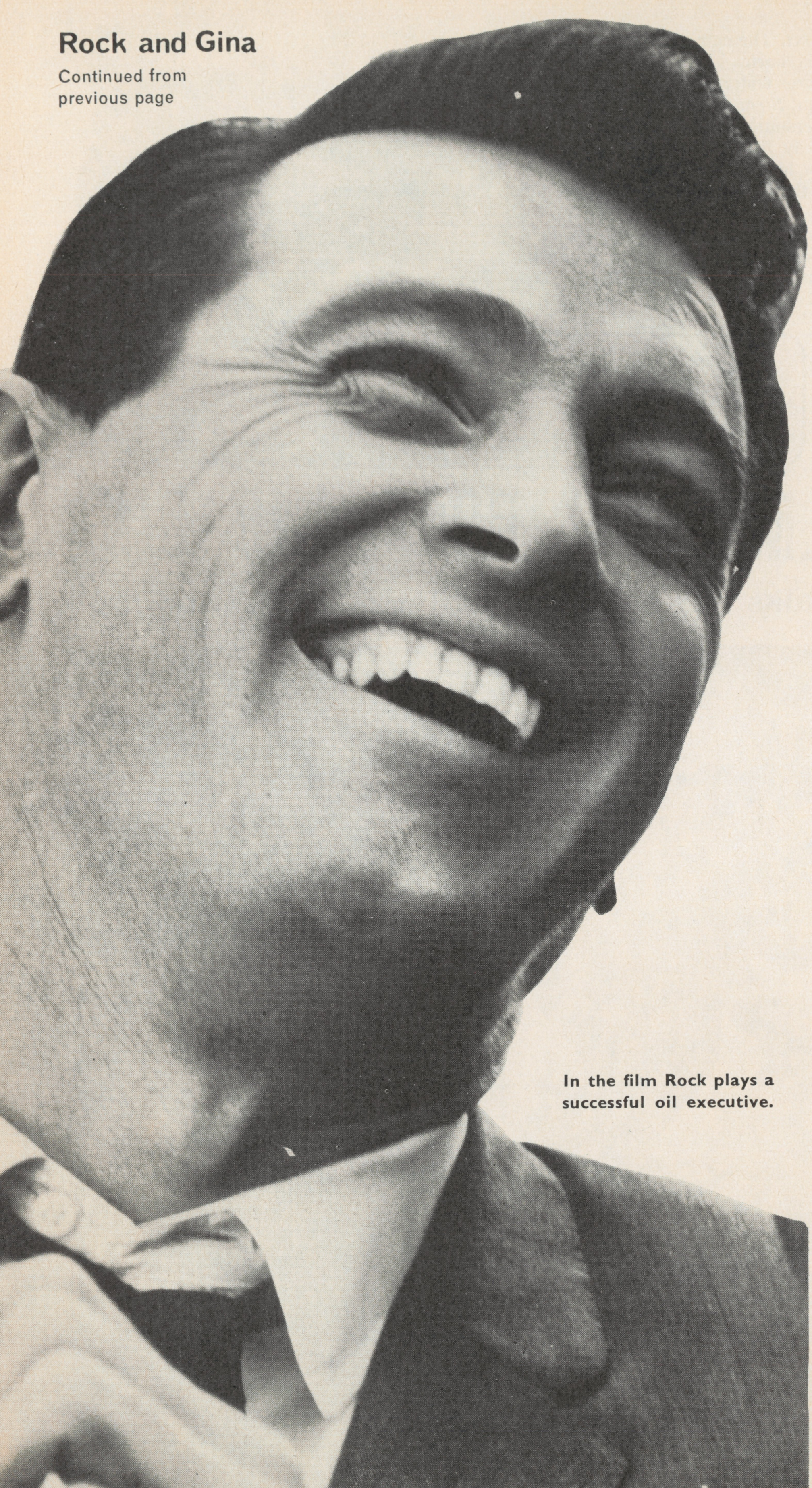
To find out all about Arthur's debut film and his plans for the future, I caught up with him in a city where a naked lady sat astride a horse outside my hotel window: Coventry. All highly appropriate, for during this very funny film, Gina Lollobrigida undresses up

(Continued overleaf)

"Cor blimey, they're at it again!"

MY CRAZY FILM WITH ROCK AND GINA

Arthur Haynes talks about his first film in Hollywood



In the film Rock plays a successful oil executive.

as Lady Godiva in one hilarious sequence!

Sitting relaxed and smiling in an armchair in his dressing-room at the theatre—where, naturally, he was breaking all known box-office records—Arthur discussed his part in the film. Just a guest role of about ten minutes—but big enough to launch him on a new career.

"It was a nice little part," Arthur beamed. "A little bit meaty, which suited me fine. I remember, I learned what little script I had on the boat going over. Then, of course, when I got there, I found it had all been changed. I was supposed to do my part in seven days; instead I finished it in a day and a half!

"And that is why I'm so surprised at all the kind reviews. The director, Melvin Frank, rang me from Hollywood to say how well it's all turned out. Now people here seem thrilled to death as well, and chat away about a big film future and all that. This I'll believe when it happens."

"*But would you prefer a bigger, starring role next time?*" I suggested. "Oh yes—if I had script-approval. Otherwise I'd much prefer another good little bit like this cabby role. I mean, you've got to do the right thing in this business. No use doing any old rubbish. Why, I've got one script up there in the cupboard and I just read two pages of it and I knew it wasn't any use..."

It was the same swift judgment, built up over 34 years of entertaining—from pubs to TV—that told Arthur that *Strange Bedfellows* was "a right 'un!"

The right image

The film has Rock, a successful oil executive, trying to patch up his broken marriage with the fiery Lollo—after a seven-year split—in order to have the right kind of happily-married image to gain promotion. Helping him out in his schemes is Gig Young, as the company's public-relations expert, while Gina's other admirer, Edward Judd, prepares a few schemes of his own to keep her.

The funniest scenes of the whole film come when Rock—chasing after Gina—jumps into Arthur's taxi and orders: "Follow that cab!"

Seeing Arthur's radio-microphone, Rock asks to use it to talk to his wife in the other taxi. "Can only do that in cases of life or death, mate," chuckles Arthur. Suddenly a few bank notes are thrust through the glass partition. Arthur grabs his mike and, calling up his firm's radio-operator, says: "I got a matter of life or death 'ere!"

But poor Rock's messages of true love, and the explanations for his conduct, become increasingly garbled as they go from him to Arthur, from Arthur to his operator, and from the operator to the other cabby (Dave King), and finally from him to Gina!

"I didn't see much of Gina while I was in Hollywood," said Arthur, pouring me a vodka. "I had only one scene with both Rock and Gina in the cab, you see—

Says Arthur:

"People talk about a big future in films — I hope they are right!"

right at the end of the picture. It was usually just Rock and me and we had great fun!"

I asked Arthur for his views on Rock. "No big star stuff and nonsense with him. Oh no! D'you know, he even used to come and pick me up at the apartment in the morning and drive me to work at the studio. And take me back again in the evening. How about that, then—Rock Hudson as me own personal chauffeur!

"He used to drive me to and from the screening of 'rushes' too, come to that. He just likes driving. There's no getting away from it, Rock's a good type. Everyone who has anything to do with him—whoever they are, whatever their jobs on the film—soon become firm pals.

"And then we had a lot of fun together in the studio canteen. The waitresses would keep coming up to me, taking my order. They loved the accent, you see. I soon cottoned on, and exaggerated it a bit for them. Saying 'taters' for potatoes, and so on. They loved it. Up to then, you see, their idea of a typical Englishman was Terry-Thomas, who isn't really typical at all. He's in the film, too, by the way; another guest-star."

Then came a surprising admission: "You know, I'd never actually seen one of Rock's films in all me life. Not until we were coming back home, and then I saw one in New York. Very funny. He was a Red Indian. Bare chest and all that!"

Today Arthur looks back on his Hollywood trip as a holiday. "Money-wise, I didn't make a penny out of it. It all went on travelling."

Even so, he very nearly didn't go at all. Film-makers Melvin Frank and Norman Panama had become fans of Arthur after seeing his shows while making *The Road To Hong Kong* in London. So when they were casting *Strange Bedfellows*, Melvin invited him around to read for the cabby's role.

"Well, I read the part—and he fell about on the floor," recalled Arthur. "I came out of their office with my manager and said: '*It wasn't that funny*!'

"Trouble was they wanted me in the States on April 1 and I didn't finish my TV series until April 21."

Arthur hadn't bargained for Melvin Frank's determination to have him in the film, however. Rather than lose Arthur, Mel and his partner switched schedules.

"So there I was, off to Hollywood to make my first film—and spend my 50th birthday there," said Arthur. "All that way for my first film—and the flippin' thing was all about London!"

And so the Haynes film career has begun—with a hit. What now?

Arthur thought for a moment: "*Strange Bedfellows* has opened up another door for me. I realise that. And I'm leaving myself more free to make films.

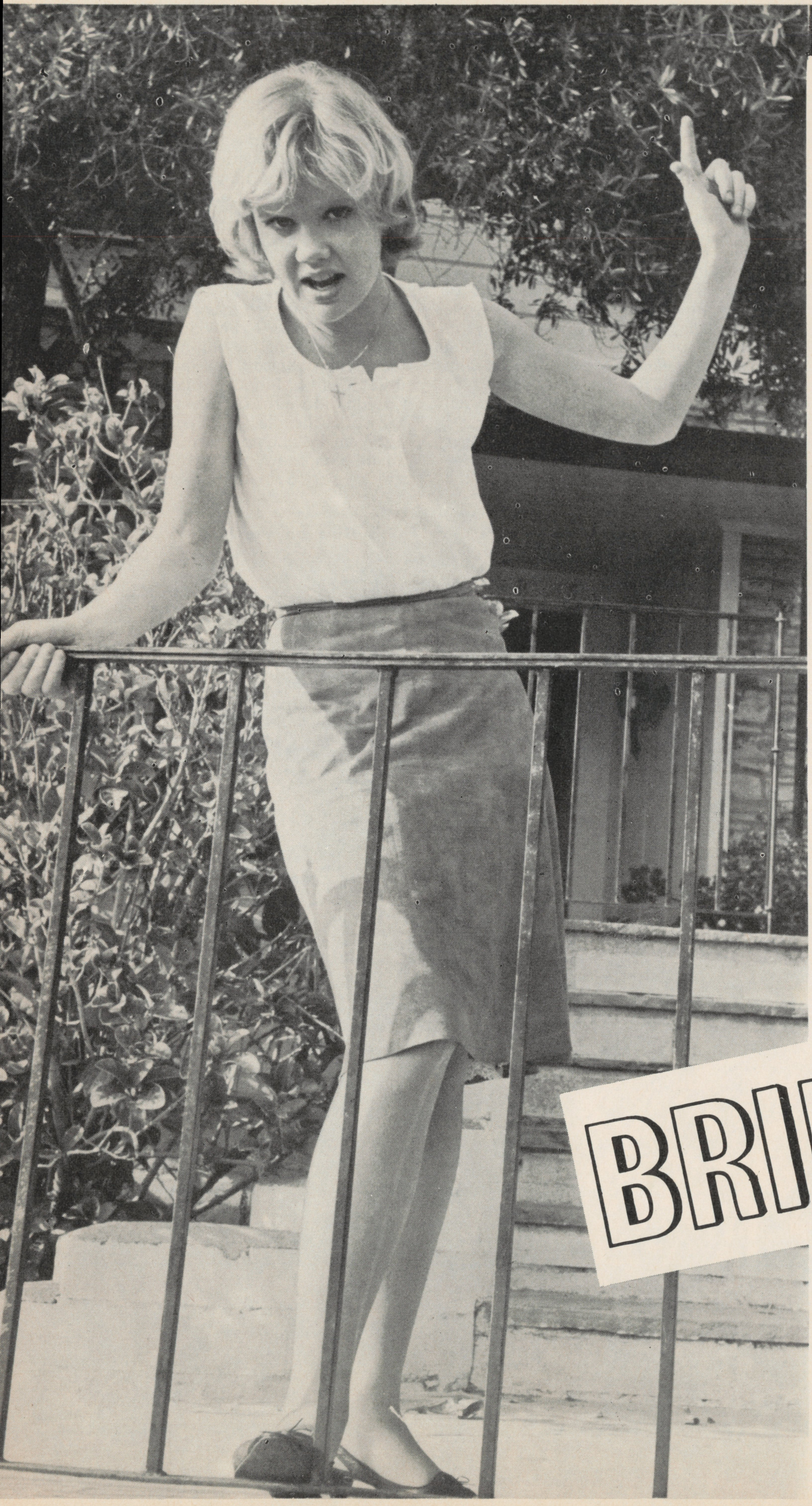
"But, you see, I can't do both at once—on stage at night, film-making during the day. Not since I had my heart attack in 1963. Phew! I thought that was the end. Couldn't move for six weeks. Today I cut my work schedules by 25 per cent.

"What I'd like now is to really work in a film. You know, properly. What I'd call a meaty part. Something to shout about."

T.C.

Rock hits out: a lively scene from the new comedy, *Strange Bedfellows*. That's Gina on the horse!

STORAGE
C 181



BRINGING

WHAT is it like bringing up the world's most famous teenager?

Hayley Catherine Rose Vivien Mills is the movie world's top girl. Her fan mail is said to be larger than any other star's, including Liz Taylor's. Her earnings top £100,000 a year.

Walt Disney, for whom she made *That Darned Cat* this year, her last film under a five-year contract, calls her "*The greatest movie find in 25 years*," and says she has revolutionised family film going.

So you would think that being the parents of such a teenage phenomenon as 19-year-old Hayley in the most commercial business in the world, where too much early fame can easily corrupt character, must have its problems.

And so there could be, if Hayley had not been born into a rather rare family. To some, the almost impossible "togetherness" of the Mills family—with John Mills, a world-famous actor of integrity, and mother Mary Hayley Bell, a successful novelist and playwright in her own right—is mushy to the point of boredom.

To others who believe happy families should still be the basis of a sane, civilised society, they are a shining pinnacle of success and virtue—where *everyone* is a success, including Hayley's elder sister, Juliet, who is also happily married and a mother.

Not only do Hayley and her folks get on well, but she and her father have no more favourite co-star than each other.

They have just finished their third film together, *The Truth About Spring*, in which John actually plays her father. And now John does his very first job as a film director—directing Hayley in her mother's own story—*Bats With Angel Faces*. And if that's not keeping it in the family, what is?

I went to see John Mills when he was making *Operation Crossbow* with Sophia Loren, to ask him how *he* saw life with Hayley. I suggested there *must* be problems now that Hayley has reached that difficult age of 19, when most kids begin to make the break from their parents.

He laughed: "I know it sounds mushy, but we have not had any *real* teenage problems with Hayley. Not once.

"We quite easily could—and easily *might* have—as there are bound to be problems as one goes through life, but they haven't happened yet."

He reached out and touched the table. "Touch wood!" he said.

"We get a terrific kick out of working together and that's lucky, because it makes it so much easier for us domestically. Jonathan is at boarding-school, so he only has to go to one cinema if we are in the picture. And it's a great relief to Mary, too, otherwise she'd always be flying round in jets between Hayley and me. That would be impossible.

"I think that's one of the reasons she wrote her latest book!"

"Parents should meet their daughter's boy-friends"

UP HAYLEY

JOHN MILLS TALKS TO MIKE TOMKIES

"*Do you work together so you can keep a fatherly eye on her?*" I asked.

"I don't need to keep an eye on her because she lives with us and comes home each night. She's never really been away from Mary except for a week or two when she made *The Moonspinners* in Crete, and Mary had to take Jonathan back to school.

"Hayley is a home bird, she doesn't like being away from home. We're lucky because so many teenagers today can't wait to go out, leave home and start their own lives. But we feel Hayley's a bit too young.

"Hayley doesn't want to, you see. I think she is a little frightened of the outside world; she is very young for her age. She is extremely intelligent for a 19-year-old but completely unworldlywise.

"She can talk about almost any subject—art, books, religion—and she speaks French fluently. But she is quite inexperienced in the ways of the world—and she knows it. She is not at all precocious in that way."

"*Some years ago you told me you had grave doubts about letting Hayley go into films. Did you fear the possible corruption of fame or that she would be spoiled too soon?*" I asked.

"No, not that. We lost many of our doubts after we saw her in *Tiger Bay*, but she's such a funny little character. She relied completely on us to make the decision for her. If we had said '*Would you like to breed horses on the farm?*'—we had one then—she would have said '*Yes.*'

"It was entirely on our shoulders and it's much more difficult to make a decision about your daughter's career than your own. Now, thank God, she is very happy acting and I care more for her happiness than for her material success. It's no good being successful if you're not really happy.

"The whole thing has really *not* gone to her head. In fact, she doesn't think she's any good! She never goes to 'rushes' as she hates to see herself on the screen and gets embarrassed watching herself.

"Our greatest worry was whether she would like the life when she got older and could really think about it. The Walt Disney contract was a five-year one and we didn't want her to dislike being an actress halfway through it and blame us for letting her in for it.

"She has no stardust in her eyes. Her whole background has been theatre and she has seen the ups and downs of it just by being with us.

"Of course, she is conscious of the fact that she is successful—it would be difficult for her not to be.

"Now we have no doubts at all. She has such talent that it would have been a pity if we had stopped her going into films. My mother said to me when I was young: '*Never forget how lucky you are. You have a bit of talent and you are able to give enjoyment to people.*' This is true and Hayley does that."

I asked him what qualities he had tried to instil into Hayley in the light of the confused "emancipation" of teenagers today.

"We have instilled qualities into her without trying to really, because we have always tried to make our home life attractive and fun to our kids; a home where the parents are chums as well as parents.

"It isn't always easy to keep your own outlook young and modern but I do think this is part of the answer to teenage problems.

"It has nothing to do with the affluence of the home. A poor home can have a happy atmosphere too. But there must be real communication between parent and child or they don't bring their problems to you. They take it to a friend of the same age who usually has only a twisted version of the real answer.

"Then they begin to drift from home. Our kids have always brought their problems to us to talk them over. We don't condemn out of hand anything that is not from our generation.

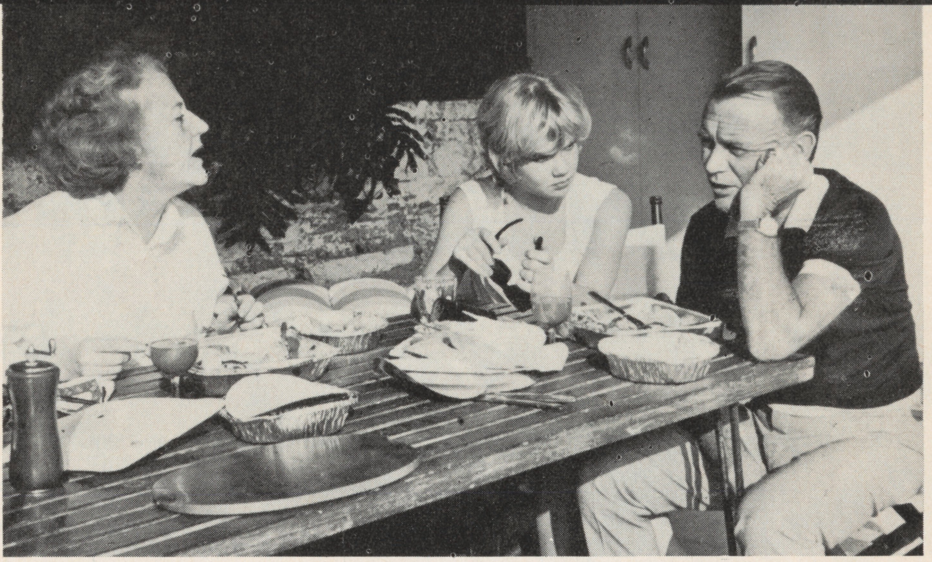
"The Beatles? Hayley loves them and I think they're great. I don't like *all* their songs, but some of them I do—very much. We see eye to eye about The Beatles."

"*Most teenage girls are sometimes at odds with their parents. Do you ever have rows over things like staying out late or what boy-friends Hayley goes out with or what kind of clothes she wears?*"

"Well, we have had the occasional row about her staying up late. I have to shoo her off sometimes when she's working next day, but usually she's only too glad to get to bed early as she knows she will look a bit jaundiced next day if she doesn't. But on holidays, or when she's not working, we are very lax about it.

"As for clothes, she never seems to have enough to wear. Yet she's mad about them. One night when we were in Hollywood she said, '*Oh daddy, it's absolutely ghastly—I have absolutely nothing to wear.*' I said, '*Really, let's have a look.*' I went to her wardrobe and couldn't get my hand in, it was so full of clothes. But she never seems to have the right thing for the right occasion. And I think she finally went in something of Mary's!

"When she finished *The Chalk Garden*, producer Ross Hunter gave her the ball gown she wore in it. She was thrilled with it.



"As for boy-friends, Hayley has not in fact gone out with any boy we have not known. If she said she wanted to go out with someone and we knew he was not quite the right sort of character for her, we would just say '*Better not,*' and I don't think she would.

"We know the boys who do date her. She may easily go out with people we don't know later on, but she hasn't yet. The actors' world is fairly contained, you know, and you move in a circle of people who all know each other. But if Hayley meets a boy in a picture and rushes home and says '*He's marvellous!*' she invariably says in the next breath '*Will you meet him?*' which is the way it should be.

"Yes, I do think parents should try to meet their young daughter's boy-friends because, if they don't, the two go out together and it becomes a thing more and more outside the home and when finally the girl says to her boy-friend '*You had better meet them,*' it can be embarrassing and a bit of a strain."

"*Is Hayley too young at 19 to know her own mind in romance?*"

"Yes, I think so. I don't think a girl can really know her own mind at 18 or 19—long after that age in many cases. That's the trouble with so many young marriages; they don't really get to know each other till two years later and suddenly they realise they are poles apart mentally.

"It often begins with physical attraction and often that's all there is to it. That's not a very good basis for marriage, is it?"

"*Does she ask you for advice very often?*"

"Well, she does about work sometimes. But when we film together, we sort of work it all out together. She has her own ideas though and is by no means a 'yes' girl."

"*When I asked Hayley what she would do if she found herself a 'has been' at 25, she said she hated to think about it but that it must come sometime. What do you think?*"

"That's just the sort of thing she would say, but I don't see why it should happen to

(Continued on page 42)

THE GIRL THAT

BY TOM COURTENAY

At the time Tom Courtenay found fame —as the lonely long distance runner—he was living in a shabby house overlooking a children's playground in London's Islington. There he roomed together with two or three other actor friends. There were no carpets on the stairs and never much food in the pantry.

Today, Tom has a bijou house of his own in Paradise Walk, Chelsea—with a bronze bust of himself in the hall. He rents a service flat in London as well. But he considers himself lucky if he has time to be in either place for more than a day or two at a time.

That's the price this exceptional young actor has to pay for success. He has created such a whirlwind impression in the best of Britain's compelling new-wave films, that he is now in constant demand abroad.

Characteristically, he insisted on one clause being added to his contract for the Madrid-based film of *Doctor Zhivago:* that the company should fly him home at weekends. "Well," he shrugged, "London is where all my mates are. They pop around and I put the kettle on. We have lots to talk about."

In other capitals of the world it is Courtenay himself who is the main talking-point—following the world-wide openings of his recent film, *King And Country*. For his harrowing performance of the luckless Private Hamp in this searing 1914–18 war story, Tom won the Best Actor award of last year's Venice Festival, crowning his achievements in the British cinema.

It is, however, rather ironic that while this soldier has won him so much kudos—another one, in a similar story, *Private Potter*, counts as his only film failure, financially.

"The company concerned with that one was very unkind about it," Tom explained rather angrily, his blue eyes narrowing. "The film was cut and made into a kind of second feature. In a sense it was a 'serious' film. So it wasn't given much of a chance!"

Fans who have seen both films have remarked on the similarities between the two soldiers, Potter and Hamp. Potter was the raw, young soldier, who saw a vision of God on the Korean battlefield, and consequently ruined an operation, causing the death of a comrade. He was court-martialled. Hamp, too, was court-martialled, for desertion.

"To me, they were two very different people," Tom said quietly. "Potter was young, the more vulnerable of the two; a sort of everyman. Hamp was tougher, or I tried to make him so. He had been at the front for three years, after all, and must have killed an awful lot of men. So, despite what the critics said—and they were very kind to me—he couldn't be called innocent, or naive. He was just tired. He walked away—deserted—because he just couldn't stand it any more."

And Tom remains in uniform in his next three films. In fact, looking back on his fast-moving career, he has been in uniform of one kind or another in all his films—including prison garb in *The Long Distance Runner* and fanciful general's rig-out in *Billy Liar*.

He missed Sophia

He's very enthusiastic about his role in *Operation Crossbow* with George Peppard and Sophia Loren. "I'm a spy who comes to a sticky end. . . . I'm doing a lot of that just lately, too, aren't I?

His only regret about *Crossbow* was that his role (like those of most of the other actors) was finished before Sophia arrived to do her scenes. "In the film it will look as if we meet, though I did not work with Sophia. But I don't admit that to my friends!"

Next stop was Hollywood, and Bryan Forbes' exciting new drama, *King Rat*. This is a very different type of Japanese PoW camp story, and Tom stars with a vast English cast and Hollywood's fast-rising George Segal.

"I didn't go expecting anything in particular. I certainly didn't think it would be paradise. But I enjoyed myself very much. All rather like a holiday really. I used to be invited out a lot and met Natalie Wood and her sister—which started the usual rumours in some papers!"

King Rat was Tom's first multi-million-dollar film and brought him his biggest salary—"more than half as much again as I got for *Billy Liar*—until *Zhivago* topped it." And, for once, he plays an officer, Capt. Grey. "It is a great change of pace for me. Grey is the Redcap of the camp, the Provost Marshal, who tries to maintain law and order—a bit farcical under those PoW conditions, but it's the only thing that keeps them going."

Tom's role in *Doctor Zhivago* re-unites him with the girl who made such a stunning impression as his main love in *Billy Liar*—Julie Christie. "I knew she'd do well," commented Tom. Well enough to play Courtenay's wife and the mistress of Zhivago (Omar Sharif) in this giant epic, which should put her among the world's top ten actresses.

Tom plays Pavel Pavlovitch Antipov—nicknamed Pasha. "He's a student who starts off in love with the revolution and this girl—and is thought to have died in the 1914–18 war. Instead he returns as a much-feared rebel leader, Stronikoff. So it's really like

> "I hope I don't fall for an ambitious actress, that's all I know. As far as I can see, in marriage there is only room for one person to have a serious career. As I'm selfish, that one person would have to be me."

I MARRY...

two parts, and both with tremendous scope."

How did he win the part which numerous actors, including Michael Caine, were after? "Tell you the truth, I've no idea," he smiled. "Then I never do. They ask for you and I ask for the script. They generally just send your part along. I say, '*Can I see all of it, please?*' and '*How long will it take?*' I hate to be tied up on one project for too long. Then you know, when you first read the script, whether you want to do it or not."

And since he was announced for these last two films, the scripts have been piling up at Tom's house. "Odd how this Hollywood stuff still gets them going," he mused. "Since I got the *King Rat* part, I've had producers on the 'phone offering me work everywhere."

This, then, is Tom Courtenay today. Vastly successful, highly paid and in full control of his career. He knows what he wants and where he's going. He hires his cars because he's rarely here long enough to own one; he bought his house as a good freehold investment; he likes to eat out—"and as long as I know there's another job coming up, I don't worry about money."

What then, I countered, about marriage? He has now reached the star-status where he is romantically linked with whatever female he is seen with—be she Natalie Wood, Julie Christie or a fan in the street. Does he know the kind of girl he could marry?

"It would be difficult," he replied without any hesitation, "for me to marry any girl other than an actress. Because who else do I get a chance to meet?

"But I also think it would be more difficult still to marry a girl who was very ambitious. There is room for only one person in a marriage to have a serious career. And as I'm very selfish, if I get married, that one person would have to be . . . me.

"So she—this hypothetical wife of mine—might have to suffer because of it. If I had a job in Hull and she had a job in Spain, it would, of course, be very awkward. But a firm line would have to be drawn. I would say: '*Sorry, girl, you'll have to come with me.*' Separation for a few days could be a good thing, but for weeks—three months in Hollywood, say—it would be atrocious."

That changing smile

Courtenay flashed a smile; the smile that changes his often melancholy, moody-looking face into that of a schoolboy caught peeking at *Playboy*.

"But then I don't really know what kind of woman would suit me," he continued, "because I don't know myself. I don't even look at myself. I do when I comb my hair—then not always!

"Sometimes I look sad. Sometimes I look happy. When I look sad, I'm often happy, so who's to know? Mostly I keep myself to myself—I save everything up for my acting. I'm capable of great feelings of happiness; though I sometimes get very depressed.

"I am an emotional person or else I wouldn't be an actor. People understand that, because an actor's whole job is using his emotions. I don't care what the experts say, that's what acting is basically. You can expect an actor to be a bit moody. But I hate actors who are difficult and temperamental on purpose, in a phoney way."

He paused, stirred a cup of coffee and sped on again: "I'd need a superhuman woman, I think. That's the only kind who could marry me. She would have to be GOOD-LOOKING. Physical attraction is essential.

"She would have to be TOLERANT, because I fancy I'd make a pretty intolerable husband . . . and UNPOSSESSIVE, as I cannot imagine the woman with whom I would want to spend all my time; or even less, a woman who would want to spend all her time with me. That's the trouble. So many women want to monopolise you.

"I think James Thurber said it best: '*A woman's place is in the wrong.*' "

No handy man . . .

What changes, I asked him, would marriage be likely to make in him? Could he, for instance, settle down and be handy around the house and so on?

"No, I could never be handy! But I suppose I would change a bit. Become more domesticated, I suppose, and stay in more. I go out now only because I'm a bit lonely.

"When I know there are several hours when I don't have to see anybody, I relax, play records (classics, not pop), and read scripts of books aloud to myself. I need that kind of period every day. I need to store up the energy in my batteries."

These days the Courtenay energies are being saved for a variety of ambitions: "I want to return to the stage soon . . . I want to do a complete comedy film . . . and a film in which (please!) I actually get the girl in the end. Think of it: in *Zhivago*, I even give up Julie Christie for the revolution!"

The biggest ambition of all, though, for Tom is to tackle the actor's favourite and most demanding role—*Hamlet*. This year, next year, or later still. He's set no deadline on it. He is content to wait until everyone else has had his fling.

"The older I get, the better I'll be," is his sensible reasoning. "In ten years, I'll still look young enough, and I'll know that much more about life and about acting. But I'm determined to do it . . . even if I have to put it on myself somewhere!"

That is the streak of Yorkshire stubbornness showing through the cosmopolitan star. And that is the kind of spirit which makes Tom Courtenay tick.

DISC REVIEWS

With each new LP, Sammy Davis jumps a little higher in my estimation as a recording artist. His latest album, ***When The Feeling Hits You!*** (*Reprise*), is polished and stylish. It makes nonsense of the suggestion that Sammy, though a fine visual artist, and a clever impersonator of other artists, hasn't got impact when it comes to singing straight.

Listen to his version of *There Will Never Be Another You* and *April In Paris* on this album, and then tell me he hasn't got impact!

On this new LP, Sammy is backed by Sam Butera and the Witnesses, a sextet of musicians who have made a name for themselves at the casinos in Las Vegas. The result of the teaming is such a success I have no doubt they will make more albums together.

My favourites: The two songs mentioned above; *Cry Me A River; I Should Care;* and *This Is Always.*

Quincy Jones is winning a great reputation in America as an arranger, composer and orchestra leader, and his new LP, ***Golden Boy/Quincy Jones*** (*Mercury*), proves that there is good reason for the praise showered in his direction.

The album is described as a "kaleidoscope of shifting moods and colours, lyrical, caressing, and exultant shouts." Well, I don't know about that—but it is fine music played with great imagination and style. *The Witching Hour*, a new original by Jones, is a haunting melody and his treatment of John Lewis' *Django*, is modern jazz at its best.

Viva! Vaughan (*Mercury*) is the first LP that Sarah Vaughan has devoted to exploring various fusions of jazz and Latin idioms. Eight of the numbers are based on Afro-Cuban syncopations and the other four are bossa novas. The experiment succeeds in showing the famous jazz singer in a new light. It also finds her in a more relaxed mood; she quite obviously enjoyed exploring other nuances of swinging singing.

Ballads, Blues and Boasters (*RCA Victor*), the new Harry Belafonte LP, has a charm all of its own. Each song is a story in itself, and with Belafonte in charge you can bet they are all magnificently put across. *Boy* is a love song from parent to child; *My Love Is A Dew Drop* a poetic ballad; *Pastures Of Plenty* a folk song; and *Black Betty* a robust jailhouse work song. This is an album I will not easily tire of; one I will still enjoy many years from now.

Dietrich In London (*Pye Popular*) was recorded on Marlene's closing night at the Queen's Theatre on 12 December, 1964. If you were lucky enough to see any of her performances during the short run of the show, you'll be pleased to know the album captures most of the excitement.

I Can't Give You Anything But Love, Laziest Gal In Town, La Vie En Rose, Lili-Marlene, Lola, I Wish You Love, Honeysuckle Rose, Falling In Love Again and the other popular numbers from the show are included. A sophisticated and memorable LP.

Few recording artists can put across humour, sadness and romance on an album in the way that Burl Ives does it. With great skill and simplicity he makes each song a small masterpiece. There are many moods on his new LP, ***Burl Ives Sings Pearly Shells*** (*Brunswick*). *Don't Let Love Die* and *What Little Tears Are Made Of* are sentimental ballads, while *Who Done It?* is wryly humorous. *Hard Luck And Misery* and *Lower Forty* are in the folk vein, and *Two Of The Usual* is a story of a love-affair gone wrong.

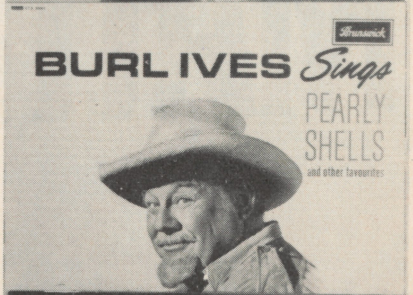
My favourites: *Don't Let Love Die; Lynchin' Party; I Ain't Missing Nobody;* and *Who Done It?*

The latest Jack Jones LP, ***Where Love Has Gone*** (*London*), is worthy of your attention. Jack's distinctive style is much in evidence as he sings *Willow Weep For Me, To Love And Be Loved, Ev'ry Time We Say Goodbye*, the title song, and seven other numbers.

Sullivan Overtures (*Pye Golden Guinea*) includes music from *The Mikado, Iolanthe, Patience, Cox And Box* and *The Pirates Of Penzance.* Stanford Robinson, conducting the Pro Arte Orchestra, will not disappoint Gilbert and Sullivan fans.

The Double Six Of Paris Sing Ray Charles (*Philips*) is a swinging album that you should have around at a party. The jazz group give a new flavour to the popular numbers made famous by the great singer.

Belafonte
Ballads, Blues and Boasters
RCA VICTOR

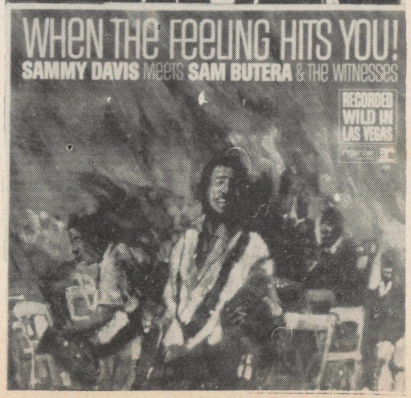


GOLDEN BOY / QUINCY JONES

DIETRICH
IN
LONDON

JACK JONES
WHERE LOVE HAS GONE
KAPP
LONDON

PHILIPS
THE DOUBLE SIX OF PARIS
sing
ray charles


WHEN THE FEELING HITS YOU!
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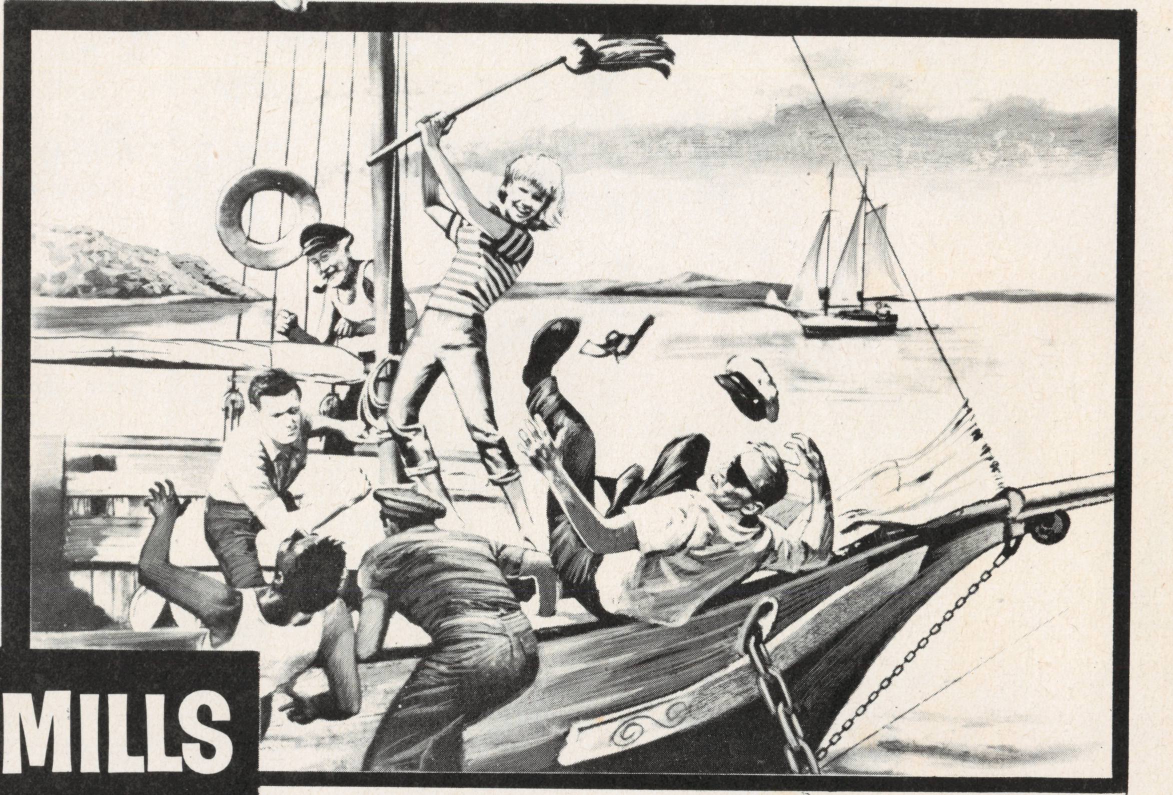
MEET HAYLEY
the jean-age terror
of the buccaneers!



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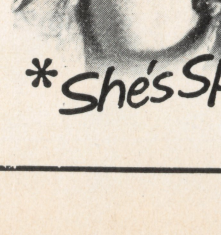

*She's Spring!

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SPECIAL REPORT BY 008
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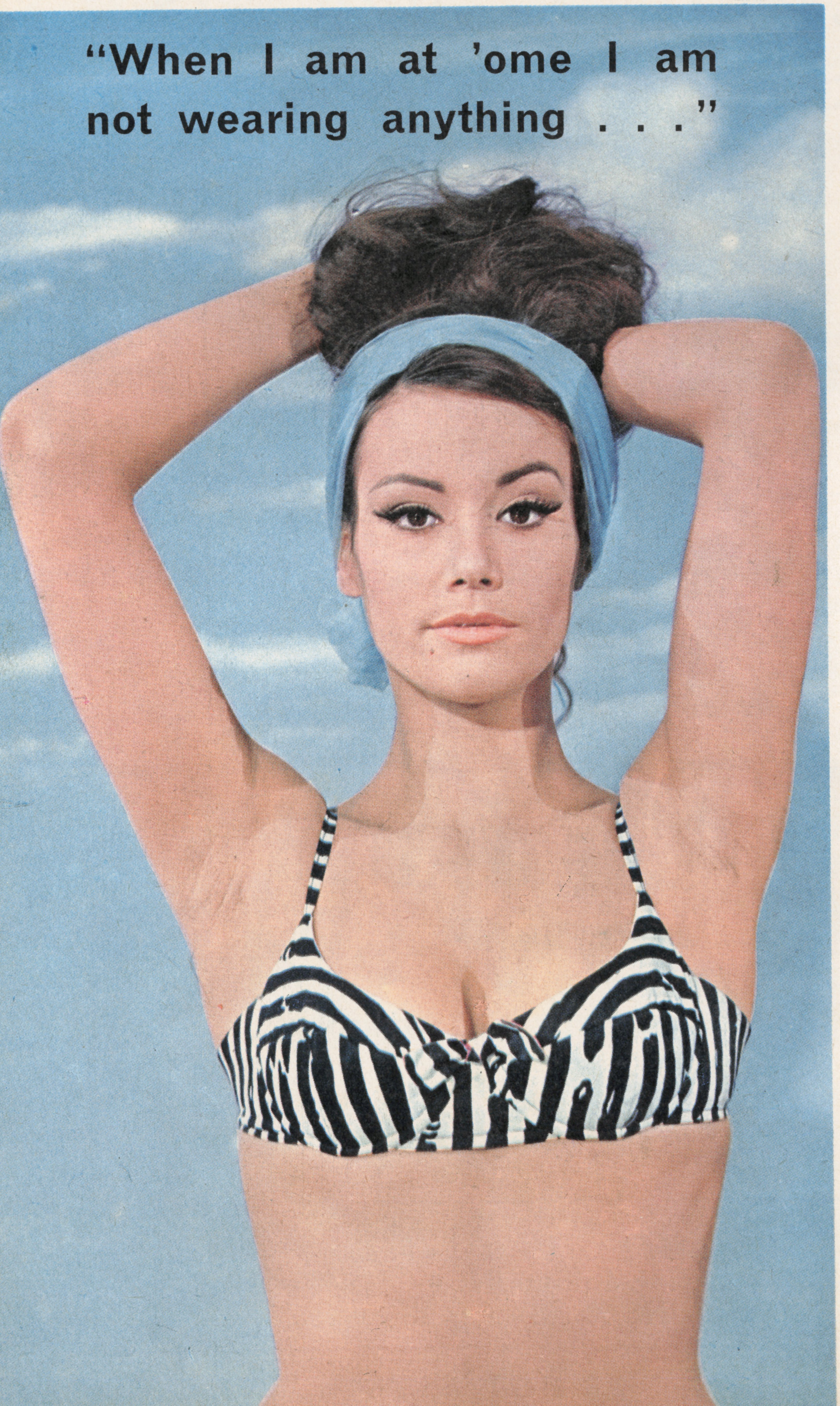
MY DATE WITH



"When I am at 'ome I am not wearing anything . . ."

It amazes me that news hadn't reached us before from Paris of a new tourist attraction in the famous city. The attraction—if that is the right word—is situated in a small street called Rue du Jasmine, just off the Bois de Bologne.

On the first floor of a smart house live M. and Mme. Pierre Gaspard Huit. And if you happen to be a window-cleaner, a visitor in the flat opposite, or someone just passing by, you may be surprised to see a little more of Madame than you expected.

No, she doesn't sun-bathe in a bikini on the pavement outside her home. But she does, by her own admission, walk around her flat as naked as a jaybird. Yes, even the housework is done with nothing on.

Who is the lady in question? You've guessed it. She is that beautiful French girl, Claudine Auger, the actress chosen to co-star in *Thunderball* with Sean Connery, the screen's famous 007, alias James Bond.

When I put Claudine through the necessary security clearance check in London (my colleagues don't call me 008 for nothing!) she did not make this admission with the headline-seeking intentions of a publicity-hungry starlet. Far from it. It was by accident that I stumbled on the bare facts.

We were discussing Claudine's flat, and she was explaining that one room is kept for her clothes.

"My poor 'usband," she said, her accent as enchanting as her dimpled smile. "He 'as to make do with one wardrobe. All the same, 'e is a very elegantly dressed man. . . . I always choose 'is suits! But I 'ave the more clothes. I never stop to count, but there must be 120 dresses, 50 swim-suits and 40 pairs of shoes."

She shook her auburn hair and giggled. Then: "It is funny, *non*, to 'ave so much clothes? You see, when I'm at 'ome, I'm not wearing anything.

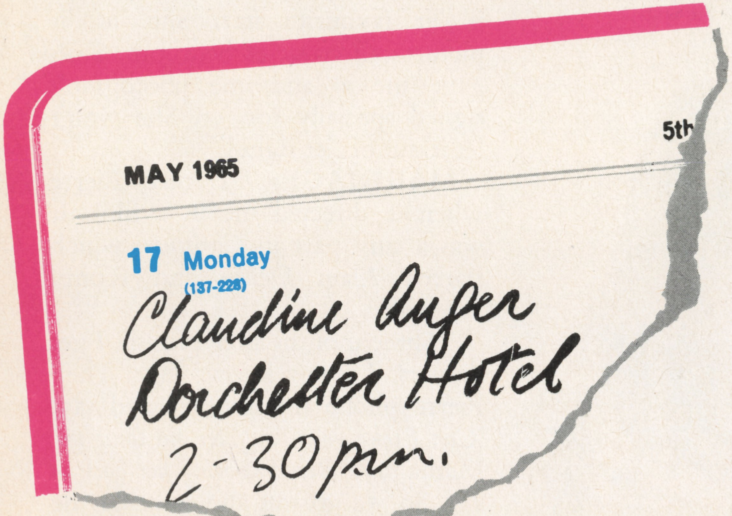
(Continued overleaf)

BOND'S GIRL

Domino, the character Claudine plays, as author Ian Fleming described her . . .

"SHE drove like a man . . . entirely focused on the road ahead and on what was going on in her driving mirror, an accessory rarely used by women except for making up their faces. And equally rare in a woman, she took a man's pleasure in the feel of her machine, in the timing of her gear changes and the use of her brakes."

"SHE had a gay, to-hell-with-you face. In profile, the eyes were soft charcoal slits. Full face they had been fierce and direct, with a golden flicker in the dark brown that held much the same message as the mouth. The straight, small, uptilted nose, the determined set of the chin and the way the head was set on the neck, had the same authority—the poise one associates with imaginary princesses."



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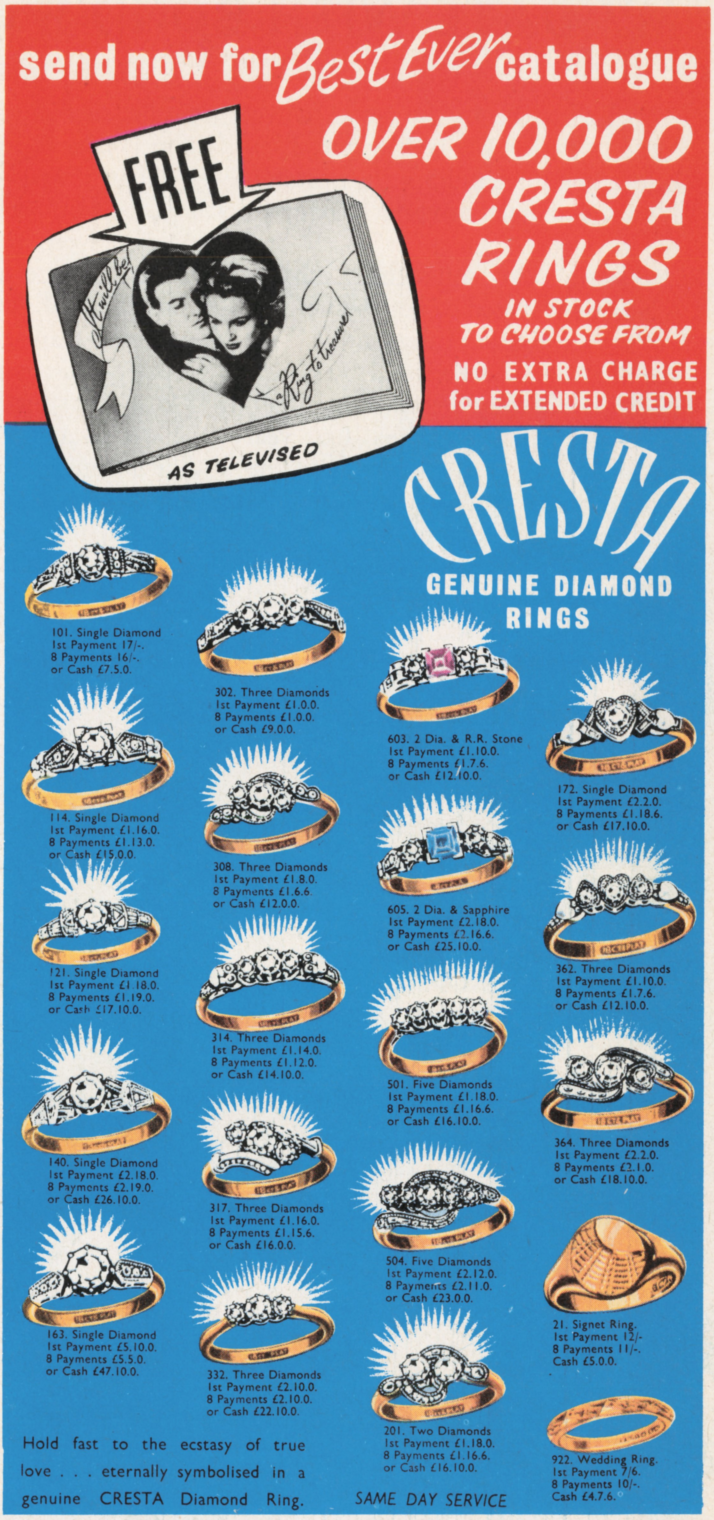
Claudine Auger
Dorchester Hotel
2-30 p.m.

"THIS was an independent girl of authority and character. She might like the rich, gay life, but so far as Bond was concerned, that was the right kind of girl."

"TWO features modified the clean-cut purity of line—a soft, muddled Brigitte Bardot hair-style that escaped from under the straw hat in endearing disarray, and two deeply cut, but soft, dimples which could only be etched by a sweet, if rather ironic, smile . . ."

"THE sunburn was not overdone and her skin had none of that dried, exhausted sheen that can turn the texture of even the youngest complexion into something more like parchment. Beneath the gold, there was an earthy warmth in the cheeks that suggested a good healthy peasant strain from the Italian Alps and her breasts, high-riding and deeply V'd, were from the same stock."



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MY DATE WITH BOND'S GIRL cont'd

(from page 19)

"I like to be in the nude in my 'ouse. It makes me feel so free. *Non*, I do not bother pulling the curtains. I 'ave never seen anyone looking at me . . . yet!"

Having hit on this subject, Claudine warmed to her theme.

"I do not always sleep nude," she continued. "I 'ave several baby-doll nighties and they are all transparent. Of course, I swim naked. Last year I was filming on a Greek island and I swam in the nude all the time"

Claudine's swimming habits couldn't fit in better with her new role; when she first meets James Bond in *Thunderball* they are swimming underwater around the Bahamas, and Domino, the character she plays, is wearing the bottom part of a bikini—and nothing more!

"I don't mind this at all," Claudine told me. "I see no 'arm in nude scenes in films."

Having discussed the naked truth, we went on to other matters concerning this interesting young woman. This is what I discovered . . .

BACKGROUND: Claudine is 23; and she decided that she wanted to act when she was at college. With her parents' blessing—her father is an architect—she moved to the Conservatoire of Dramatic Art. This led to stage and TV work and she entered films after becoming Miss France in 1958.

"My friends pushed me into that," she explained. "I never dreamed of becoming a beauty queen. I never wanted to be one. I was on 'oliday at Juan-les-Pins and a round of the contest was being 'eld at the casino. We went along and my friends pushed me into the line. To everyone's surprise, I won.

"Then I reached the finals in Paris and, *voilà*, I was Miss France! My parents were angry, I can tell you. I was only 16 and they didn't like the idea of me entering beauty contests. I am sure they will never let my sister enter one. Our Anne-Marie is far more beautiful than me. She is 18 and very lovely indeed—like a young Sophia Loren. We 'ide 'er away, but she doesn't mind. She doesn't want to go into films. All she wants is to be my father's secretary. She likes a quiet life."

CAREER: As soon as Claudine became Miss France, she proved she was an actress as well as a beauty and she made her first film, *Le Testament d'Orphée*. Nine films, made in Paris, Rome and Athens, followed in the next six years. Then came the chance to be 007's girl in *Thunderball*.

"People think my 'usband 'ad something to do with this because 'e makes films," she said. "It is nonsense! My 'usband 'as nothing to do with my work; our careers are separate. It was another friend who 'elped me. He told the director, Terence Young, about me and Terence gave me a film test. It was as simple as that.

"Then came the waiting after the test. That was terrible. Even so, I was sure I would win. I 'ad read *Thunderball* so often I felt that I *was* Domino. The only thing that worried me was when the pictures of the other girls who 'ad tested appeared in the papers—and there was no picture of me! Then, after ten days, the telephone rang. It was London. I 'ad won the part!

"Everyone was thrilled for me," continued Claudine. "Especially my sister. She screamed—aaaghh!—when she 'ear because Sean Connery is 'er favourite star. She 'as 'is pictures all over 'er bedroom. Sean gave me a 'andsome photograph signed specially for 'er. She won't let it out of 'er sight!"

MARRIAGE: "I met Pierre when 'e directed me in a film. It was a tiny part in *Christine*, which starred Alain Delon and Romy Schneider.

"Three months after I finish, I get flowers. I don't know why. Then Pierre phone my mother and say, '*Can I take your daughter out tonight?*' Mama say, '*Yes, but bring her back at 11.*' So we go out and 'e bring me back at 11 exactly. Then we went out again and came 'ome on time once more. This time, 'owever, we say, '*Please, we want to get married.*' *Oui*, just like that, after two dates!"

She looked very happy as she talked about her husband. "It is not difficult to be both 'ousewife and actress," she assured me. "I try to keep my private life separate from my public life because they are both important to me. So far it 'as worked. True, we are often separated. But to be separated from your 'usband can be good for a marriage. When we are together again it is wonderful. We write every day and, sometimes,

"I don't mind nude scenes in films. I swim in the nude."

I write twice a day—when we're apart."

JAMES BOND: "*Quel homme!* I 'ave read all the books and I run to see the films," she said enthusiastically. "James is sometimes very tough with 'is women. No matter—I like this sort of man."

CLOTHES: "We even 'ave James Bond fashions in Paris now—suits and raincoats for men, dresses and lingerie, all in gold, for women.

"For my evening dresses I always go to Nina Ricci—'er clothes are very sexy. For everything else, I search out the little shops with an individualistic flair. I 'ave found many, but I am always looking for new ones. *Non*, I won't say where they are. If I do the tourists will come and the prices will go up. That wouldn't be good for me. You agree, *non?*"

Of course, I agreed. How could I do otherwise? You don't argue with this beauty. You just sit there, drinking in her warm personality . . . slowly, like a good French wine.

FOR M's EYES ONLY

Claudine Auger—O.K. for full Security Clearance.

Investigator's note: I'm glad this girl is on our side. If she ever strays to SPECTRE, I dread to think of the consequences. 007 would be lost to us, that's for sure . . . On second thoughts, that wouldn't be so bad. It would make room for me.

008

"Bond is very tough with his women . . . but I like that sort of man"

"I 'ad read *Thunderball* so often I felt that I *was* Domino. Waiting after the test was terrible. Even so, I knew I would win."

HAYLEY MILLS
who stars in
The Truth About Spring
and
That Darn Cat

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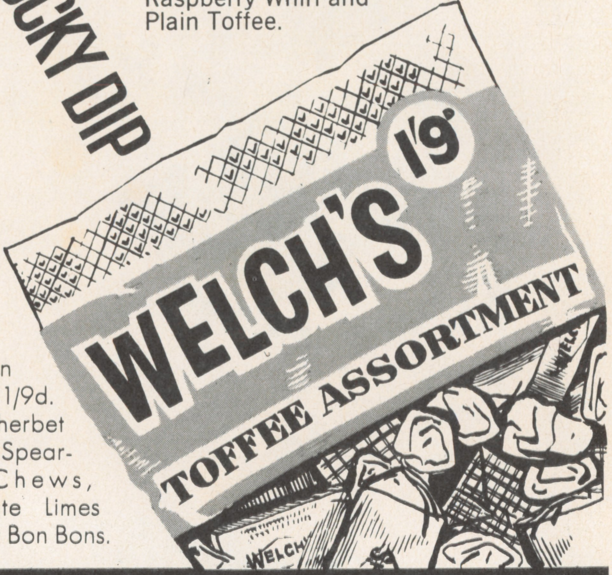
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A SHOWTIME SUPPLEMENT SPOTLIGHTING FILMS THAT YOU CAN SEE NOW AND IN THE NEAR FUTURE

Is this a film for the kids?

I WONDER if Dick Van Dyke will take his children to see his new picture, *The Art Of Love*? I ask this question because Dick has always said he would only appear in productions which were suitable for the whole family.

To quote him exactly: "*I will never make the kind of film I can't send my children to see.*"

Well, *The Art Of Love* may not make audiences sizzle in the stalls—but it *is* adult enough to make me wonder if Dick has changed his mind about the type of film he will agree to appear in. After all, one scene shows him painting a portrait of a near-nude Elke Sommer. It's all good, harmless fun; however, would it pass as "fit for the kids" in Dick's book?

In *The Art Of Love*, which is set in Paris, Dick plays an unsuccessful painter who is threatening to throw away his brushes and return to his home in America.

His room-mate (James Garner) tells him that an artist's work is never recognised as great until after his death. So, during a night of revelry, the two decide to fake Dick's death.

The idea is to pretend he has committed suicide by throwing himself in the river.

SUICIDE FOR TWO

The plan becomes complicated, however, when Elke arrives on the scene. She, too, is planning suicide—only in her case there's nothing fake about it. She says she has had enough of the world and its "pawing men".

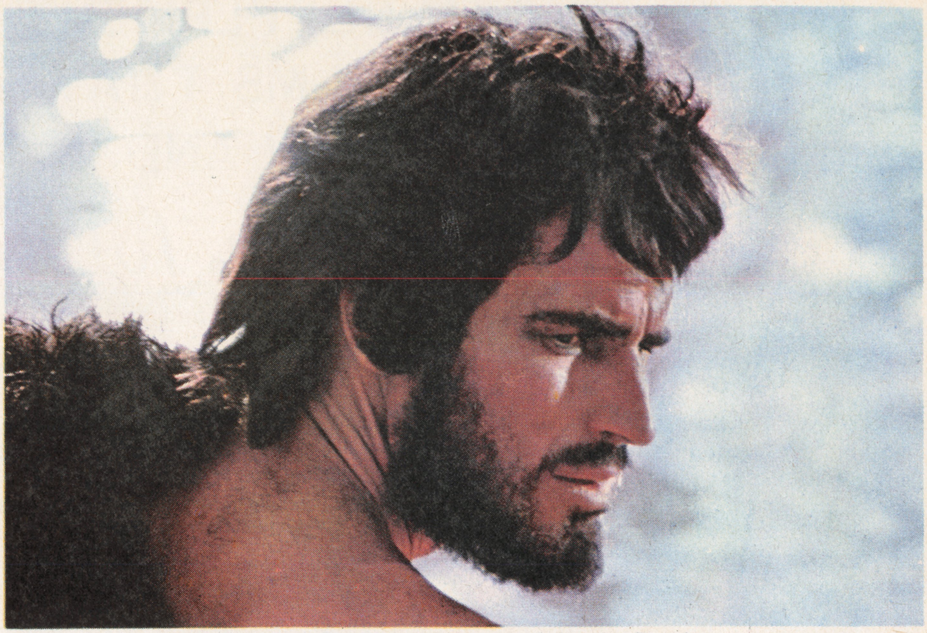
Elke is saved by the two men and Dick's faked suicide has exactly the right effect; his work sells like hot cakes. In hiding he turns out many more paintings to meet the public demand, and it is then that Elke becomes the subject of his artistic attentions. She also falls in love with Dick.

The comedy becomes even more involved when the police, finding no body, become intrigued by Dick's suicide and Garner, who is interested in Dick's wealthy fiancée, tries to make her believe he has led a double life and that he was something of a rake.

The film sounds tremendous fun. With Dick and Garner in the starring roles it could be a big hit. But Dick might think twice before taking his children to see it. Unless he waits until they have grown up . . .

Dick in *The Art Of Love* with Elke Sommer . . . it is a scene you may consider too adult for a child.

The Greatest Story Ever Told



A bearded Charlton Heston as John the Baptist. His is just one of the many small roles. There are 117 speaking parts in the film.

GEORGE STEVENS' *The Greatest Story Ever Told* is one of the best religious epics ever to reach the screen. It tells of the life, death and resurrection of Jesus—and it does it with great simplicity and sincerity.

A lot of the credit for the film's success must go to the Swedish actor, Max von Sydow, who plays the pivotal figure of Christ. It is a moving and powerful performance full of compassion and understanding.

He is supported by a tremendous cast that includes some of the world's best actors and actresses. Dorothy McGuire portrays Mary; Charlton Heston plays John the Baptist; Sidney Poitier makes an impressive Simon of Cyrene.

Many other popular stars are featured in tiny cameo-roles. They include: Carroll Baker, Pat Boone, Sal Mineo, Shelley Winters, John Wayne, Jose Ferrer and Van Heflin.

Among the many British players are Donald Pleasence (as the Devil), Michael Anderson Jnr, David McCallum and Joanna Dunham.

Special mention must be made about the music for the film, which was written by Alfred Newman. So often composers fail to produce the right kind of score for religious films. However, Newman's music is imaginative and exciting.

It plays a big part in making *The Greatest Story Ever Told* a memorable picture.

Invitation To A Gunfighter— A Western with A Difference

IF you enjoy off-beat Westerns don't miss *Invitation To A Gunfighter*, the new Stanley Kramer production, starring Yul Brynner, Janice Rule and George Segal.

In the film George Segal, playing a Confederate soldier, returns to his native Pecos, in New Mexico, to find that the town's boss has swindled him out of his home and land. After trying, without success, to seek out the boss, Segal kills a man in self-defence and barricades himself in the house.

To get him out the local people hire a deadly gunfighter. Yul Brynner, as the killer, at first turns the job down. However, he changes his mind when he meets one of the town's beautiful girls (Janice Rule).

Segal, in a highly dramatic part, gives a first-rate performance. He is obviously going to be a very big star. Brynner, in an unusual role, is convincing and the film is well directed by Richard Wilson.

Although, for much of the time, Janice Rule is merely a foil for the men, she has an unusual quality which should take her a long way in Hollywood. She has worked hard on her career and one really good role should launch her as a star. "She's the most exciting young actress I have worked with for ages," says Wilson. The film also stars Brad Dexter and Alfred Ryder.

Yul Brynner as the gunfighter. George Segal also stars.

IT isn't often you find two "foreign" stars taking the leading roles in big American musicals, so *The Sound Of Music* is something of a rarity if only for the fact that Julie Andrews and Canada's Christopher Plummer head the cast. And what a delightful and polished team they prove to be!

This musical "weepie", from Rodgers and Hammerstein's successful stage show, is told with great style and warmth.

Julie plays a postulant-nun who can't come to grips with her feelings for the future. She is sent to act as governess to seven children, in the hope that it will give her a chance to decide what she wants to do. The children's father (Christopher Plummer) turns out to be a retired naval officer who runs his home more like a ship.

Although, at first, the children are not too sure about the governess, she soon wins them over.

But don't think this is *Mary Poppins In Austria.* For Julie's new governess role is very different from the magical Mary. She falls in love with the children's father who has been widowed several years earlier . . .

Exciting and fast-moving, *The Sound Of Music* is finely directed by Robert Wise, whose last musical was *West Side Story*. This film should do just as well.

Julie Andrews is tremendous in *The Sound Of Music*—another of her wonder-musicals.

Face to face with Hollywood's busiest girl . . .

YOU may have guessed that the girl featured below is Sweden's gift to Hollywood, Ann-Margret. What you will find more difficult to guess is from which film the photograph comes.

It could be from her meaty drama, Kitten With A Whip; *or the film in which she stars with Alain Delon,* Once A Thief; *then again, Annie stars in* The Cincinatti Kid *with Steve McQueen . . . not forgetting* Marriage On The Rocks *with Frank Sinatra . . . and her new romance,* Made In Paris.

In fact, this particular shot of Hollywood's busiest girl was taken by the photographer working on Bus Riley's Back In Town, *a film that will be coming your way soon.*

SHOWTIME SUPPLEMENT

THERE may be many exciting newcomers in the film business today, but for my front-circle money, it's still the old hands who give the star performances. Otto Preminger's new production, *In Harm's Way*, proves my point.

The film, an exciting and magnificently directed drama set at the time of the bombing of Pearl Harbour in World War II, stars John Wayne, Kirk Douglas, Patricia Neal, Henry Fonda, Jill Haworth and Brandon de Wilde and, as usual, Preminger has drawn impressive performances from all his cast. But it is the acting of the established stars that you remember.

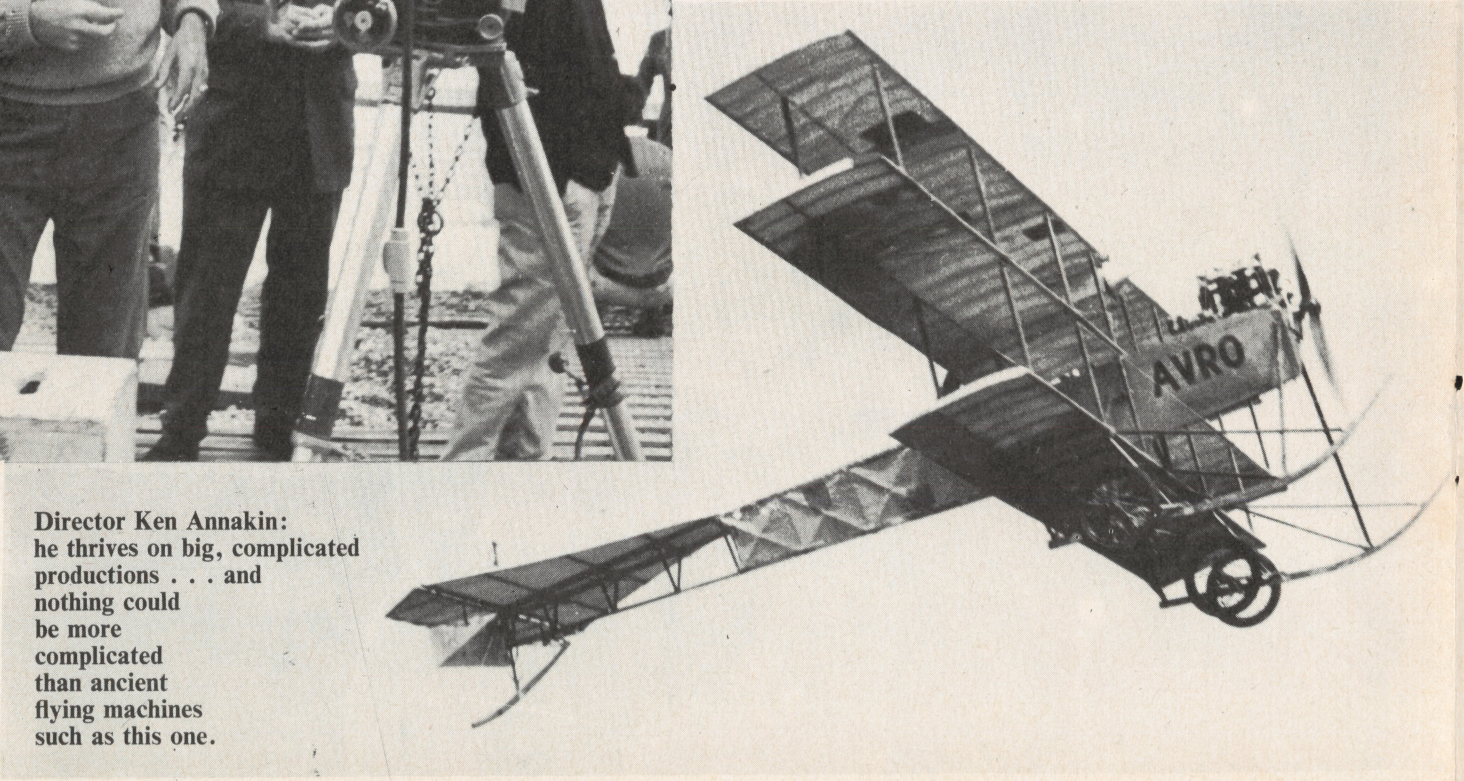
Wayne, as the rugged Naval officer, commissioned Admiral during action, Douglas, as an executive officer whose wife is killed in the bombing, and the other senior members of the cast, remind us that there is no substitute for experience, when it comes to putting over a realistic and well-moulded performance on the big screen.

Don't think, however, that Jill Haworth and de Wilde are completely overshadowed. They are young performers who are maturing fast; they do much to make the film a complete success.

Two stars in a tense scene from Preminger's In Harm's Way . . . *Wayne and Douglas.*

WHEN it comes to directing films that are ideal family entertainment, Ken Annakin takes a lot of beating. After the hugely successful *Swiss Family Robinson* he can now take full credit for the colourful and highly entertaining comedy spectacle, *Those Magnificent Men In Their Flying Machines*. If ever a film had "winner" written all over it, this one has. It is a great achievement for a man who, not so long ago, was tackling small, domestic productions.

The great thing about Annakin is the fact that the bigger the picture, the more he enjoys it. *Those Magnificent Men*, with its huge international cast (including Sarah Miles, Stuart Whitman, Alberto Sordi, Gert Frobe and Terry-Thomas), and difficult air sequences, would have made most men shudder. But Annakin took it all in his stride. He won the respect of the whole unit within a few hours of beginning work on the production.

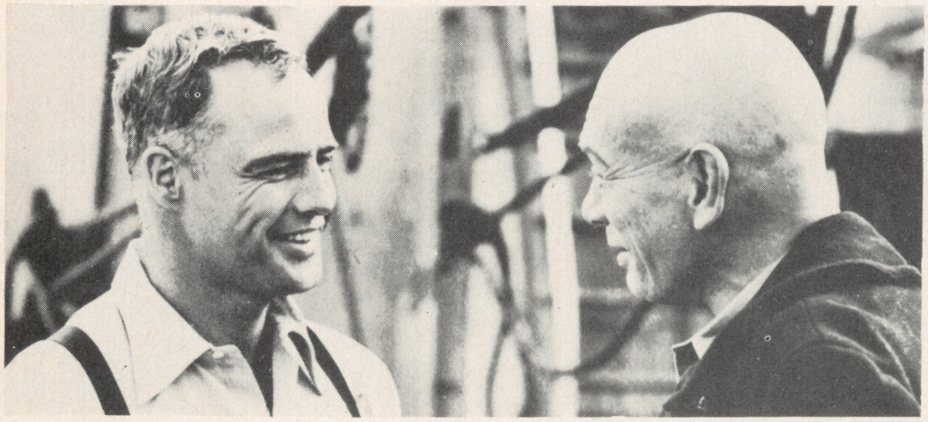


Director Ken Annakin: he thrives on big, complicated productions . . . and nothing could be more complicated than ancient flying machines such as this one.

FIERY Irish actor, Richard Harris in a scene from Major Dundee*—the Western that will launch him as an international star. Since his eye-opening performance in that harrowing picture,* This Sporting Life, *Harris has progressed in leaps and bounds. He is now completing another important picture,* The Heroes Of Telemark.

In Major Dundee, *he stars with Charlton Heston. Conceived as an original story, but including several true incidents of the Civil War, the film is the account of soldiers moved by hatred and frustration.*

"It isn't a new-wave film," says producer Jerry Bresler. "It's a new film about an old wave—the crusty, rough, tough men of Union Cavalry, and their hope for salvation, whether in the arms of women at home, or on the end of a lance."



THE stars above are, if you haven't already guessed, Marlon Brando and Yul Brynner. They are in *Morituri*, a film made on the high seas off the coast of Southern California. In the film, Brando plays a spy posing as an SS man on a German blockade runner captained by Brynner during World War II. Janet Margolin, who gave such a magnificent performance in *David And Lisa*, has the only female role.

This war thriller is particularly important for Brando. His fans have been disappointed with his recent screen appearances and they hope he will soon return to his old form. This excellent drama should do the trick. And his next assignment, *The Chase*—which re-unites Marlon with producer Sam Spiegel. He was the man who made Brando's greatest triumph, *On The Waterfront*.

Lordly O'Toole

WITH *Lawrence Of Arabia* attracting large audiences all over the country, Peter O'Toole can now also be seen in *Lord Jim*, a new production that is likely to meet with just as much approval. The film confirms what we thought when *Lawrence* was first seen; that in O'Toole we have one of the finest actors in the world today.

In its way the part in *Lord Jim* was just as big a challenge as the enigmatic Lawrence. But O'Toole thrives on challenges and his performance is terrific!

Jim, the character Joseph Conrad brought vividly to life in his famous book, is a man with a tortured soul.

A single act of cowardice changes his life and he begins a painful search for atonement.

O'Toole gets brilliantly under the skin of the tragic character. His fears, frustrations and pains are magnificently captured by the camera, which doesn't miss a thing.

It's a luxury—but it need not be an expensive luxury

PERFUME

—how to choose and how to use—

by Lily Poyser

The girl in the bikini is lovely Norma Foster, who was Miss South Africa in 1956. Now Norma is making a name for herself as an actress. She plays an important part in Margaret Rutherford's new comedy thriller, *Murder Ahoy!* You can also see her in *Those Magnificent Men In Their Flying Machines*.

Amid all the advice given to the modern miss on dress, make-up, hair-do's, slimming, skin-care and what have you, one of the chief weapons in the female armoury is too often ignored —the use of perfume.

(continued on page 46)

Photograph by Marc Sharratt

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A High Wind In QUINN

Jamaica is a sea drama with a difference

AS A PIRATE

WHEN Anthony Quinn, James Coburn and the rest of the cast appearing in *A High Wind In Jamaica* first read the script for the film, they guessed that more than half the production would be shot on location.

It was obviously going to be that kind of picture; a big, exciting outdoor adventure story set on the high seas and the beautiful West Indian island . . . a colourful tale concerning a pirate chief and his band of robbers.

As it turned out the actors were right—most of the film *was* shot on location. Director Alexander "Sandy" Mackendrick and his unit spent 18 weeks in Jamaica. Only 10 weeks were needed to complete the production at Pinewood Studios.

Although *A High Wind In Jamaica* is a pirate story, I can assure you it is a pirate story with a difference. When the pirates, under their chief, Chavez (Quinn), and his mate, Zac (Coburn), attack the barque Clorinda, on her way from Jamaica to London, they get more than they bargained for.

Having plundered the ship, the two come upon £900, which they plan to keep for themselves. This, however, is not all they find. In the hold of the ship they discover a party of six petrified children.

The youngsters have been sent by their parents from their island home after a brutal hurricane in which they are almost killed. When the ship is plundered by the pirates, however, it seems that the kids would have been better off facing the furies of nature. But it does not turn out this way.

For weeks the pirates keep the children on board as they roam the seas looking for further ships to attack. When their search is not rewarded they return to their home port of Santa Lucia in Cuba.

Arriving at Santa Lucia, Chavez and his men soon discover there is nothing but trouble waiting for them. The captain of the ship they have plundered has reported that he saw the pirates killing the children. The position is not helped when one of the children falls accidentally to his death. Then someone discovers that Chavez has kept the £900, and the crew are forced to leave Santa Lucia.

Back at sea it isn't long before tempers become frayed. Most of the superstitious crew insist that the children are evil spirits and that bad luck will haunt them until they are killed. And so the drama is heightened.

The star of the film, Tony Quinn, found the script—based on a novel written by the Welsh novelist, Richard Hughes—a fascinating one. Not only

(Continued on page 42)

Viviane Ventura provides the glamour in this exciting sea story.

One thing the film doesn't lack is action—as this picture proves.

Tony Quinn with members of his crew. They are forced to leave Santa Lucia.

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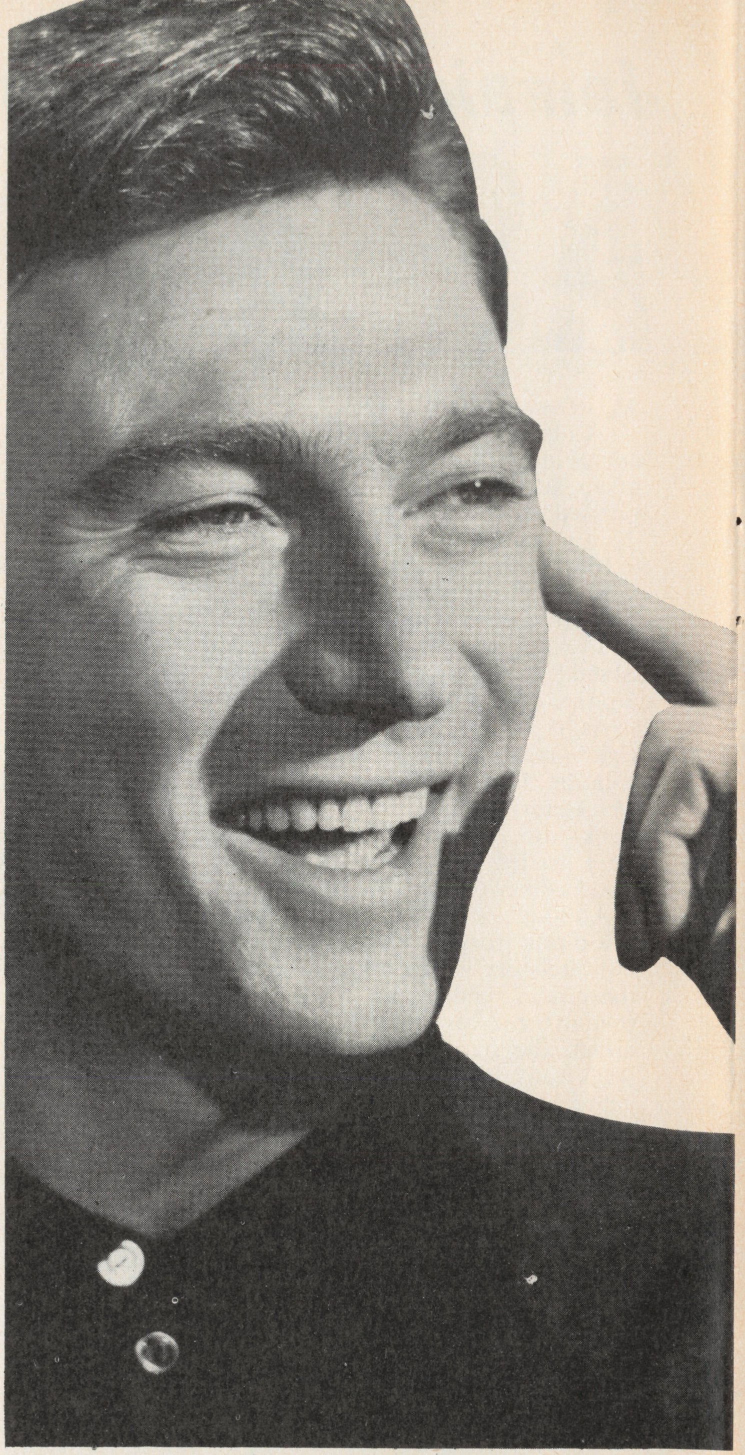
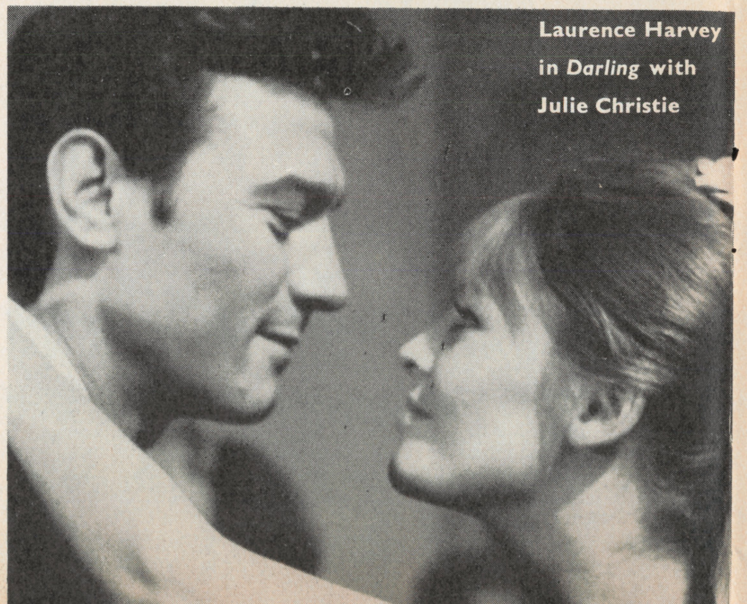
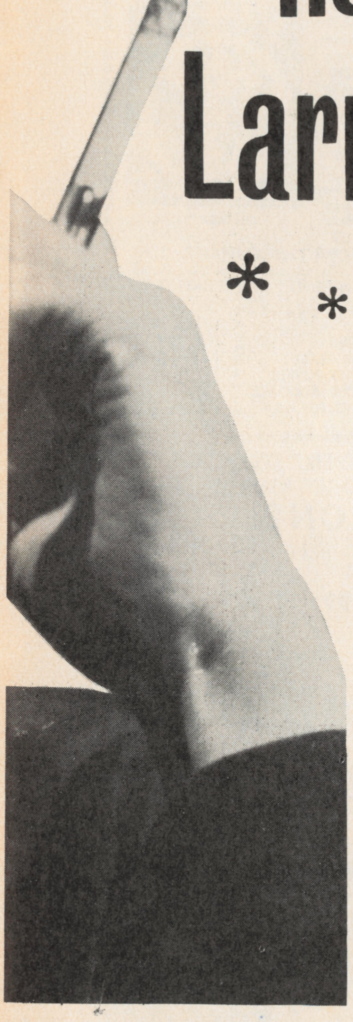




Laurence Harvey in *Darling* with Julie Christie

Why you will never see Larry on TV



"You've got to take a chance," he tells Dick Richards. "Acting is not like an office job."

Larry with good friend, Mrs. Joan Cohn.

"NOTHING in the world will ever make me compromise!"

It was Laurence Harvey talking—or rather exploding. "What's the good of slapping on grease-paint, learning the same old lines and doing the same old things, year in year out, and trying to kid people that you are a creative actor?"

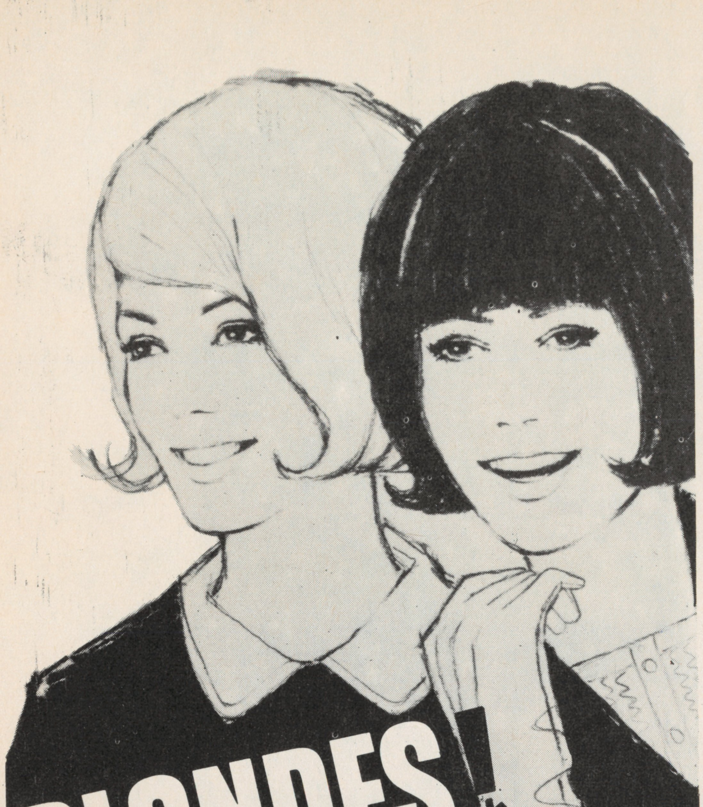
It was Laurence Harvey talking—or at least simmering.

Harvey—actor, director, producer and character-extraordinary. Showbusiness could do with a few more controversial and colourful personalities like him. He is an unabashed extrovert. He has unconventional views, and the courage to stick to them. He admits that he has an actor's conceit and that it makes him enemies.

But Harvey doesn't care; he knows that he has ability and he is always prepared to back his judgment. So, when he insists that he won't compromise, you can take that as jake.

When we met it was I who had raised the question. I said: "*You are an international, top-rung actor but you seem to relish tackling roles in films and plays that are either off-beat commercially, or don't appeal to the critics.*"

Continued on page 38



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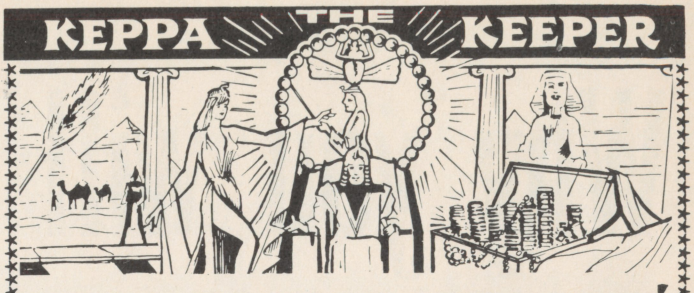

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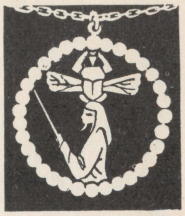

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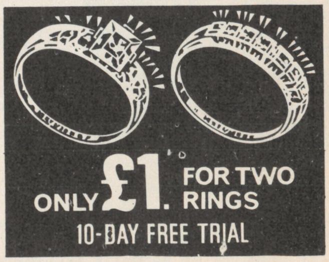

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THE HEROES OF TELEMARK

(Continued from page 7)

the journey, from this county of Telemark. To blow up this boat meant the virtual murder of any Norwegians on board. Therefore King Haakon's permission had to be gained first in London. This sanction was given and the ferry and its load was destroyed.

In the film reconstruction of this event, they used the sister-ship of the actual boat that was sunk. And on the bridge stood Capt. Erleng Sorensen—skipper of the original vessel, who somehow survived the blast.

"I spent half-an-hour fighting for my life in the icy water," says Capt. Sorensen. "Fourteen Norwegians and some 20 Germans were killed. Of course, I had no idea time-bombs had been placed aboard. But I bear none of the men any ill-will. It had to be done."

"That," added Kirk Douglas, "is what makes this film doubly interesting. Apart from being, I think, a very exciting film, it is true; it all took place here. The factory still stands there in the gorge . . . and the ferry is still there, 400 metres beneath the surface of Lake Tinnsjoen."

He bent down to take off his skis. "I won't need them for this shot. Had a load of fun ski-ing, though. Makes a change from my usual sports—tennis and golf. Makes an even bigger change from my last location. That was Hawaii for Otto Preminger's *In Harm's Way*. Had a beard like yours then. Could do with it now!"

Kirk's staggering reply

He put his skis aside and we talked about his other films.

"I loved *None But The Brave*, but it didn't take any money. What I'd like to do is another good drama with Billy Wilder. Remember our *Ace In The Hole*? I think Wilder should return to strong dramas and take a rest from comedies."

"*What's next then*?" I asked. "Don't really know," came the staggering reply. "I should have been making *Seconds* for my own company after this, but I won't be free in time.

"Meanwhile, I'm still working on my next big epic, *Montezuma*—and now there's an idea to make a sequel to *Gunfight at the O.K. Corral*. Yes, with Burt Lancaster and me playing Wyatt Earp and ole Doc Holliday again."

But first Kirk is working again with his *In Harm's Way* co-star, John Wayne. The film? *Cast A Giant Shadow*—a very apt title for both of these screen giants.

His eyes gleamed, though, when he spoke about his favourite role of the moment—as sort of ambassador at large for the American Government's State Department. "I go around the world on lecture tours and fit them in with location trips," he explained. "I gave a talk to some students down in Oslo, for instance.

"I just talk about America, and then comes the best part, answering their questions. This is very rewarding. It helps, I think, to clear up any mistaken ideas a country may have about America. So far I've visited South America, India, Thailand, Greece, Italy and Yugoslavia.

"As well as meeting the youngsters, I get to see the heads of state. For instance, I had a long talk with Marshal Tito in Yugoslavia, and met the King and Queen of Greece. The Queen—remember she was the Danish Princess Anne-Marie —is a honey. She'd be great in pictures."

He paused a moment, acknowledged a shout that he was wanted, and then added: "It's impossible to say what results, if any, these lectures achieve. But the important thing is we talk, nation to nation."

Suddenly a gale of laughter reached us. "Bet that's Richard Harris trying to ski again," cried Kirk.

He was right, of course. Game to try anything once, and then again, Richard Harris has been a great source of fun on this location, learning to ski. He gets along fine for a few seconds. Then, usually when out of camera range, everything goes in different directions and Harris lands on the ground.

His stand-in, double, friend and court-jester, Frank Harper, is always the first to make some comical remark. In fact, whenever these two are together, which is nearly always, it's laughter non-stop. As Harris and Harper, they make a fine double act.

Their favourite joke is Frank's stock-line to visiting journalists. When asked what he does, he replies very seriously: "You mean what does HE do—Richard does all my close-ups!"

Richard—who brought his lovely blonde wife, Elizabeth, and their three sons, to Rjukan with him—plays Knut Straud, the co-leader of the nine heroes of Telemark.

The real heroes' views

I asked him how he felt making a film like *The Heroes Of Telemark*, with the real heroes looking on. "Oh, they don't bother me at all. They sit around and criticise. They say: '*We didn't do it quite like that*'. And we say: '*Well, this is different. We're making a motion picture. If we did it your way, it would be boring*'. And a couple of them agree. So they should. Sometimes truth is boring; it's only fantasy that makes things more exciting.

"Anyway the roles Kirk Douglas and I play are not so important really. The story itself is the important thing—the accomplishment. What these nine men did, the physical aspects of what they endured to do it, their deprivations."

I tackled the fiery Irishman about his ski-ing.

"Oh that," he said, his lips curling into a slow smile. "If I'd had enough time I would have learned it for the film. But I didn't even know I was going to make this picture. In fact, I turned it down three times—no, four times, it was—until I got an agreement on the part and the script."

All of which must have seemed somewhat familiar to director Anthony Mann. For Harris was going to star in Mann's last film, *The Fall Of The Roman Empire*. "I even learned horse-riding for that one," added Richard. "But I left when they changed my part of the script around . . ."

Come to that, Tony Mann was the original choice of director for the Kirk Douglas epic, *Spartacus*. "He made me mad," Mann said at the time. "He wanted me to do everything his way. I said '*Get lost*' and walked out."

Later, when I asked Douglas if he had ever wanted to direct, he quipped: "I've been accused of doing that already —on many films!"

Toughest location yet

But there was no trouble between any of these three larger-than-life characters—Douglas, Harris and Mann—despite a London newspaper's report of a feud between Kirk and Richard. In fact, it seemed such a good joke that they even posed for mock punch-up pictures.

And there in the centre of all the snow was 59-year-old Mann. "I can't stand being cooped up in studios," he said. "This, I'll admit, has been the toughest location I've had."

Mann has very high hopes of the film—which has already been hailed by some as better than *The Guns Of Navarone*—but he doesn't want it called an epic. "I've made only two films that you might call epics—*El Cid* and *Roman Empire*. All my films have been epic to me with the amount of work I've put into them. This one I would call an heroic film.

"There is very little dialogue in it. But it's just the kind of story I like to make. You see, I believe that successful films are about people who accomplish things. People love these films because they generate great excitement."

LAURENCE HARVEY

(continued from page 35)

He was restrained in his remarks on the critics: "Some of them gave me good notices for *Camelot*, the musical I've recently left, but most of them tore the show to shreds. Yet it's a resounding hit."

Then: "There's a difference between doing something safe, because you know the public will lap it up, and in doing something a little off-beat which you *hope* they will like. Take *Of Human Bondage*—you didn't like my performance in that; many people didn't. But it has turned out to be one of the most successful films I have made."

"*How about* The Ceremony*?*" I asked. "*You starred in the film, produced it and directed it. For an actor, wasn't that taking a chance?*"

"Of course," replied Harvey vehemently. "But I believe in taking chances. If they come off you're called a genius, if they don't you're called an idiot. Anyway, despite what was said, I still consider *The Ceremony* was a good, worthwhile film. It had something to say and it gave me a chance to experiment. What the devil's going to happen in showbusiness if everyone's frightened of experimenting?"

I recalled some of the films that Laurence Harvey has made in his career. In the earlier days there were some that might have been regarded as a compromise. But even in those days there was that bold, interesting performance in *I Am A Camera*. And later came *The Silent Enemy*, in which Harvey gave an excellent performance.

"I didn't compromise when I made *Room At The Top*," said Harvey. "Everybody said what a great film it was after it had come out, but when it was announced that I was going to make it, many people couldn't see why I was interested in the part of Joe Lampton.

"The two films I've enjoyed making most are *The Ceremony* and *The Manchurian Candidate*," he told me. "Both were fascinating parts and they were made with people who were dedicated to the job. Working hours meant nothing; what finished up on the screen was all that mattered. The biggest big shot on the productions felt that way and so did the tea boy."

"*What do you expect of your directors?*" I asked.

"Men who know what they want and know how to get it. Men who will listen to suggestions and act on them if they are right.

When we met, Harvey had just finished making *Darling*, with Dirk Bogarde and Julie Christie.

"Of course," he said, "it's going to be Julie Christie's film. When they asked me which part I would consider playing, I immediately said, '*Julie Christie*'*s!*' But she's tremendous; a professional down to the soles of her feet. She's going to be one of the great ones, I think."

I suggested to Harvey that he was taking a chance playing second fiddle to a young actress right at the beginning of her career.

"Not a bit," he said. "Not if she turns out half as well as I expect. Anyway, we're talking about taking chances again. You've simply got to take chances if you aren't going to rot. I think you can rot if you get tied up with television. That's why I won't be lured into it. No, not even a 'special' play. You can't project in that medium unless you are a marionette. As for appearing in a series . . ." The idea prompted Harvey to make a comment that curdled the remains of the wine.

"I've been offered plenty of money to do a TV series but I can't be tempted," he said. "It's an awful compromise between living to act and acting just to live. I love acting. It's something I can do well and I can't stand these actors who say it is just a job of work, like going to an office. What nonsense! Good luck to them if they feel that way, but it's not for me. I know it never could be . . ."

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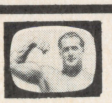

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KATRINA and the stars

ARIES *22nd March to 20th April*
The popularity you acquired during May will still be with you. However, avoid showing off, as this could cause jealousy among your friends and work-mates.

TAURUS *21st April to 21st May*
You may have a feeling of frustration during the early part of the month, but things will straighten out later on. Keep to a set plan and you will find that progress will be steady.

GEMINI *22nd May to 21st June*
Time will be at a premium this month and, although you may feel you are fighting a losing battle, in the end you will have made considerable progress. There may be a need to make changes.

CANCER *22nd June to 23rd July*
Another busy month for you, particularly as far as business activities are concerned. Much good advice will be offered and you should listen carefully as you could stand to gain financially.

LEO *24th July to 23rd August*
You will be called upon to write many letters. A good month for interviews and changing work. A close watch on your diet will be of assistance, as far as health is concerned. Romance will also be to the fore.

VIRGO *24th August to 23rd Sept.*
Watch your health. You may feel very tense and people will tend to get on your nerves at times. Relax as much as possible and try to ignore petty differences. Old friends will give you any help you need.

LIBRA *24th Sept. to 23rd Oct.*
A tough first week, but later this aspect will clear and you can expect to have a wonderful time. Romance is likely. Indeed, this is a favourable time for all partnerships, and particularly marriage.

SCORPIO *24th Oct. to 22nd Nov.*
Care is needed as far as romantic feelings are concerned. Don't be tempted to enter into any new friendship without much thought, as it will only lead you into trouble. You may feel restless, but avoid travel as much as possible.

SAGITTARIUS *23rd Nov. to 22nd Dec.*
Clear thinking will give you your best chance of making progress. Plans made now will bear fruit later on and you will find there will be strong endorsement for your ideas.

CAPRICORN *23rd Dec. to 20th Jan.*
It will be better for you if you try to relax as much as possible. Take things quietly and study each move before you take any action.

AQUARIUS *21st Jan. to 19th Feb.*
June is one of your best months in 1965. Everything should go with a swing. Health will be up to standard and you will make many new and interesting friends.

PISCES *20th Feb. to 21st March*
Concentrate on social activities during the early part of the month. Travel is indicated, and your family will prove very helpful if you need advice.

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Showtime on location with *The Reward*

THEY call it Death Valley. And with good reason. It lies in a dustbowl buried away 285 feet below sea level in the pitiless heart of the Nevada Desert. It is the third hottest place on earth.

Day after day, the sun pours down its searing heat, draining life out of the dry, arid earth.

Nothing moves in Death Valley except the snakes and the scorpions and the insects—and, today, a handful of humans who have ventured here to duel with nature.

French director Serge Bourgillon chose Death Valley as the location for a Western drama of greed and vengeance, *The Reward*. Scorning the luxuries of a studio, he took a 70-strong unit the 250 miles along a grey ribbon of road from Las Vegas to the spot he himself had found after six months' scouting: Bullfrog, a ghost town on the rim of the valley christened by the pioneers of '49 when it became the end of the trail for so many of them.

Ghosts of the Old West hover behind every broken wall, in every dried-up water-hole; in the vast range nearby called The Funeral Mountains; in Furnace Creek; in The Devil's Playground, Skull Peak, The Last Chance Range . . .

And in the pathetic remnants of Boot Hill, just another dozen stones dotted over a slope on the fringe of the township that is now an unlikely cluster of white adobe skeletons . . .

They are all here. The heroes and the villains. Immortalised in the tombstones with their weathered, blistered epitaphs.

Max von Sydow, who returned to within 100 miles of the spot where, as Christ, he filmed George Stevens' *The Greatest Story Ever Told*, calls it: "The nearest spot to hell on earth."

Standing beside me, the tall, blond Swede surveyed the unit, actors and technicians, queueing for the day's most precious commodity—water.

He said: "It's the only cool thing around here, and they have to bring it out in a refrigerated wagon every day."

Von Sydow plays a crop-duster, out of money and out of a job, who tries to capture a fleeing murderer (Efrem Zimbalist Jnr.) and claim a $50,000 reward. The chase, which takes them into the desert, involves Yvette Mimieux, as the bandit's girl-friend, Henry Silva, as an Indian, and Gilbert Roland, playing a police captain.

Within three weeks of the unit's six-week sojourn here, two technicians went berserk in the sun and had to be flown

this place...

DEATH VALLEY

home to hospital. Then Roland was stung by a scorpion. Local doctors from the small hamlet of Beatty, a desert cross-roads 30 miles away, couldn't stop the poison spreading, and a surgeon was rushed out from Las Vegas. Roland was out of action for a week.

He said: "It's a violent film, and the director found us a violent spot to make it. I'll be glad to get home."

Yvette Mimieux, the only girl among 70 men, is enjoying herself—and no wonder. The crew unashamedly spoil her. When I first saw Yvette, she was galloping at full stretch across the moonscape valley on a white stallion, her blonde hair tied with a wet towel to prevent sunstroke.

Every night the unit is driven back to Beatty, where it has taken over a small motel. Bourgillon is satisfied with the long, gruelling task he has undertaken. A bounding, energetic figure, he ignores the 132-degree shade temperatures and spends every spare minute working out new camera angles.

Forty years ago Erich von Stroheim came here to film his classic, *Greed*. He brought a grand piano to provide soothing background music to offset the tension generated by the heat.

Bourgillon has taken the hint—and laid on a Spanish guitarist to strum soft chords between takes. It works, too.

Gilbert Roland, out of action for a week after a scorpion sting, in a scene with Yvette Mimieux.

"The nearest spot to hell on earth," was how blond Swedish actor Max von Sydow summed up the location.

Nothing moves except the snakes and the scorpions

BRINGING UP HAYLEY

(Continued from page 13)

her. She doesn't depend on being little Goody Two Shoes. She's really now a character actress. In *The Truth About Spring*, I play a seagoing confidence man and she plays my wild daughter with no make-up and her hair cut short like a little ragamuffin—a real character part she can get her teeth into. She looks about two days older than she did in *Tiger Bay* and was furious when I told her so. She wants to look older than her age, you see. I suppose most girls do.

"But she won't have to go on playing *ingenues*. Because of her success, she can more or less play what she wants. She doesn't have to take the first picture that's offered. She gets so many scripts offered to her—and at an age when I had not even begun! I don't think she will have any worries about being washed up at 25 somehow."

"*Is Hayley terribly ambitious to be a star all her life?*"

"She's more ambitious than she used to be—but just to be a good actress. She doesn't think in the term 'star.' *Tiger Bay* was just a game to her and, when she saw the picture, she screamed with laughter at herself.

"Now she's much more critical and doesn't like even watching herself, which is a trait I think she gets from me. I hate seeing what I have done because I always wish I could do some of it all over again."

A certain standard

"*Are you concerned about Hayley's influence, as an idol of so many teenagers, on young people?*"

"We've often talked about that because I know if fans admire a film actress, they copy her. If she were behaving in a bad way in public or drinking, it would be a bad thing.

"We have made her conscious of this responsibility because when I was a young 'star', I was made very much aware that fans do put you on a pedestal and expect a certain standard of behaviour from you. If you fail them, they either get terribly disappointed or else they copy you.

"Touch wood, we've not had those problems with Hayley because she instinctively behaves well. I remember when Clark Gable played a love scene with Carole Lombard he removed his shirt and had no vest on. The sales of vests went to rock bottom that year because all the boys were copying Gable, their idol. I took mine off, too, and have never worn one since, summer or winter!

"We get scores of letters saying that young girls have been named after Hayley and to them she has to be a kind of goddess. She is aware of all this."

"Won't commit myself"

"*Hayley told me that whenever she tries to get Bolshy and rebellious at home, it never works out. She said she once had a fearful row but that you were a Cromwell and wouldn't commit yourself and 'Mummy always wins.' Is that true?*"

"I don't think I'd better commit myself too much on that! Mary is a very strong character and I don't believe in two parents getting into it. Mary is quite capable of taking care of family arguments. Hayley, of course, has a very strong character herself. And I won't say any more on that!"

"*How would you, both as her father and as an experienced actor, define her talent?*"

"She is at her best when she is truly instinctive. I find it easy to act with her because she has truth; what she does is absolutely true. Not a question of over- or under-acting, it's just right. There is no spirit of competition between us, I might add."

Finally, I asked John if he and Mary Hayley Bell had learned any great lessons from their own early lives which they had passed on to Hayley?

"Yes, finance for instance. Both Mary and I know what it is like to be broke and much of the time we have been terribly hard up. So, right from an early age, we made it our business that our kids should understand the value of money. At 15, when she was already a name, we never gave Hayley more than £1 a week. We never gave our kids expensive presents. It's terribly important this. There is no incentive to the young to work if money comes easily to them.

"Now they do understand the real value of money. Hayley will buy a nice dress for £7 and be thrilled about it. All the money she earns goes into a trust fund which she will get at 25, *not* 21, as we think that's still too young. She has four venerable old gentlemen who are nothing to do with our family to run the trust and whom she has to ask for money. And she has to have a very good reason to get any, too. We do not ever intend to spoil her in any way.

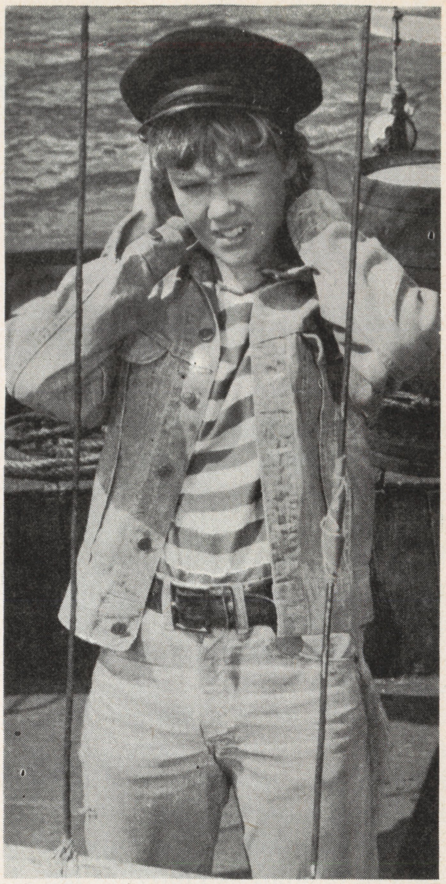
"Whatever harvest Hayley reaps in her life, we want it to come from her own efforts. All we can really do is offer her a guide based on our own experiences.

"So far we have been extremely lucky."

There has, of course, been far more than luck to the Mills family's successful bringing up of the world's most famous teenager.

Now she is a young woman on her own, a freelance actress in the toughest business in the world, where true mental stability and happiness for a woman are the hardest things to find.

Can anyone deny, if Hayley achieves them both, the great debt she will owe her parents?



Hayley, who plays John Mills' wild daughter, in *The Truth About Spring*.

QUINN AS A PIRATE

(continued from page 33)

did it have all the qualities of a good adventure yarn, but it also gave a fascinating study of the men and children involved.

What intrigued Quinn about the role of Chavez was the fact that although, at a glance, he was just a bloodthirsty, greedy pirate, that was not the whole truth about him. He emerged as a complex and lonely man.

The children make a big impression on him and he soon knows that he could never cast them aside.

Quinn was interested to learn how author Hughes came to write *A High Wind In Jamaica*. Contrary to a widespread belief, Hughes did not visit Jamaica until ten years *after* his story was published. It is difficult to believe, because he has brilliantly captured the atmosphere and beauty of the island in the pages of his book.

He was inspired to write the story after reading the diary of a friend of his grandmother's. The friend had actually been aboard a ship in the Caribbean when it had been raided by pirates. Although the writing in the diary was no more than a scribble, Hughes was fascinated to read how the children played on the deck of the pirate boat while the crew plundered other ships.

After reading the diary, he went on to study every book he could find about Jamaica and the period when the pirates roamed the seas. Then he wrote the book at his home in Wales.

The cast met Hughes when he visited the set of *A High Wind In Jamaica*, and the director was particularly delighted when he told them that 10-year-old Deborah Baxter, playing Emily, the main child role, was his "mind's eye come to life."

Apart from the Jamaican location at Rio Bueno, about 40 miles from the fashionable resort of Montego Bay, the production had a second camera and crew at Coral Springs, about 30 miles along the same coast.

It was here that the frightening hurricane scene was filmed. Special-effects man Leslie Bowie did a magnificent job. He and his team of 30 local men constructed a special "lake" holding 20,000 gallons of water which refilled via a special pipeline from the sea. The "lake" water was used to thrash the four-bedroomed house, built to represent the children's home. The 125 mph wind was achieved by using seven converted hydroplane engines.

"The wind and rainstorm we created could have caused terrible damage if it had been the real thing," Leslie told the unit. After seeing the scene shot, they didn't argue!

THE DICK TATHAM COLUMN

all the latest pop news

I owe so much to my mother, says Gene

HE is due to visit us again in the autumn: Gene Francis Pitney, 24-years-old and the singer behind such transatlantic hits as *I Must Be Seeing Things*, *I'm Gonna Be Strong* and *24 Hours From Tulsa*. It's a sure bet thousands of fans will rush to see him, just as they have rushed to buy his discs.

The reasons for his popularity may seem obvious. There are, for example, his clean-cut good looks, his dynamic vocal style, his talent for writing songs, not to mention his warm but modest personality. I can also tell you of another factor in the Pitney success story. It is the fact that he has, in his own words, "the best fan club secretary in the world." Her name is Anne Pitney. She is Gene's mother.

"My mother became directly involved in my career soon after I got favourable reaction to my first American hit disc, *I Wanna Love My Life Away*," he told me. "Sure, she encouraged me no end before then. When I was fighting for a break as a songwriter she kept me going with her enthusiasm. '*Gene*' she used to say, '*if you have faith in your songs, you must never give up. You'll make the grade in the end, even if you get a thousand doors shut in your face on the way*.'

'Got the message'

He continued: "She didn't just give encouragement either. If I had to be up at five, to make the journey from our home in Connecticut to New York, she would be up to make me breakfast. Even if I arrived back at three in the morning, supper would be ready for me.

"Naturally, she was thrilled when, soon after the release of *Love My Life Away*, the fan letters started coming in. Eventually there were so many, I just couldn't cope by myself. Then one day I said, '*Something must be done. I'll have to find a fan club secretary*.'

"I remember my mother looked up from making the coffee and said, '*You've already got one*.' For a moment I looked puzzled, but she grinned and I got the message.

"That was a lucky day for me. You couldn't have a better person to run a fan club. She gets on well with people and she writes an excellent letter. As the months went by, I realised she was building the club into something big. Just *how* big I didn't realise until I toured Britain last November."

Gene remembers the fans coming up to him at the stage door on his first British engagement. Most of them had brought letters to show him and he recalls feeling tremendously grateful to his mother as he took them and found they had been sent by her.

Gene: a warm but modest personality

"This happened at every theatre I played," he told me. "You couldn't exaggerate the importance of what she had done. If you remember, I had to struggle quite a long time to get hit records in Britain. My discs were clicking in the States, but they had a lean time here. Making contacts and friends through the fan club obviously helped to get me going in this country."

Gene told me a lot more about his family as we sat in his hotel suite . . .

"My dad, Harold Pitney, has a great sense of humour and a wonderfully young outlook on life," he said. "He has also encouraged me no end. It's no secret that they would have liked me to take up some kind of technical career. That was why I spent a lot of time studying electronics at Connecticut University. Even so, they didn't hesitate to wish me luck when I finally decided to risk a career in showbusiness.

"If I *had* gone into a technical career, I would have been satisfied to become as skilled as dad. He works in the propeller division of a big aircraft firm in Hartford, Connecticut. You couldn't wish to find a more expert engineer.

"That's not all the family," he continued. "There's brother Francis, who is three years older than me. He's married with two children. Then I have two sisters; Shirley, the eldest, is also married. They have four kids.

"My other sister, Nancy, is 20 and works as a secretary. She's single now, but she's a wonderful gal and I doubt if she'll stay that way much longer. Finally, there's Dennis the Menace! He's 14 and in his first year at high school.

"I love to get back home as often as possible," went on Gene. "When I am there we have a family gathering and this means more to me than anything else in the world."

'My Greatest Thrill'

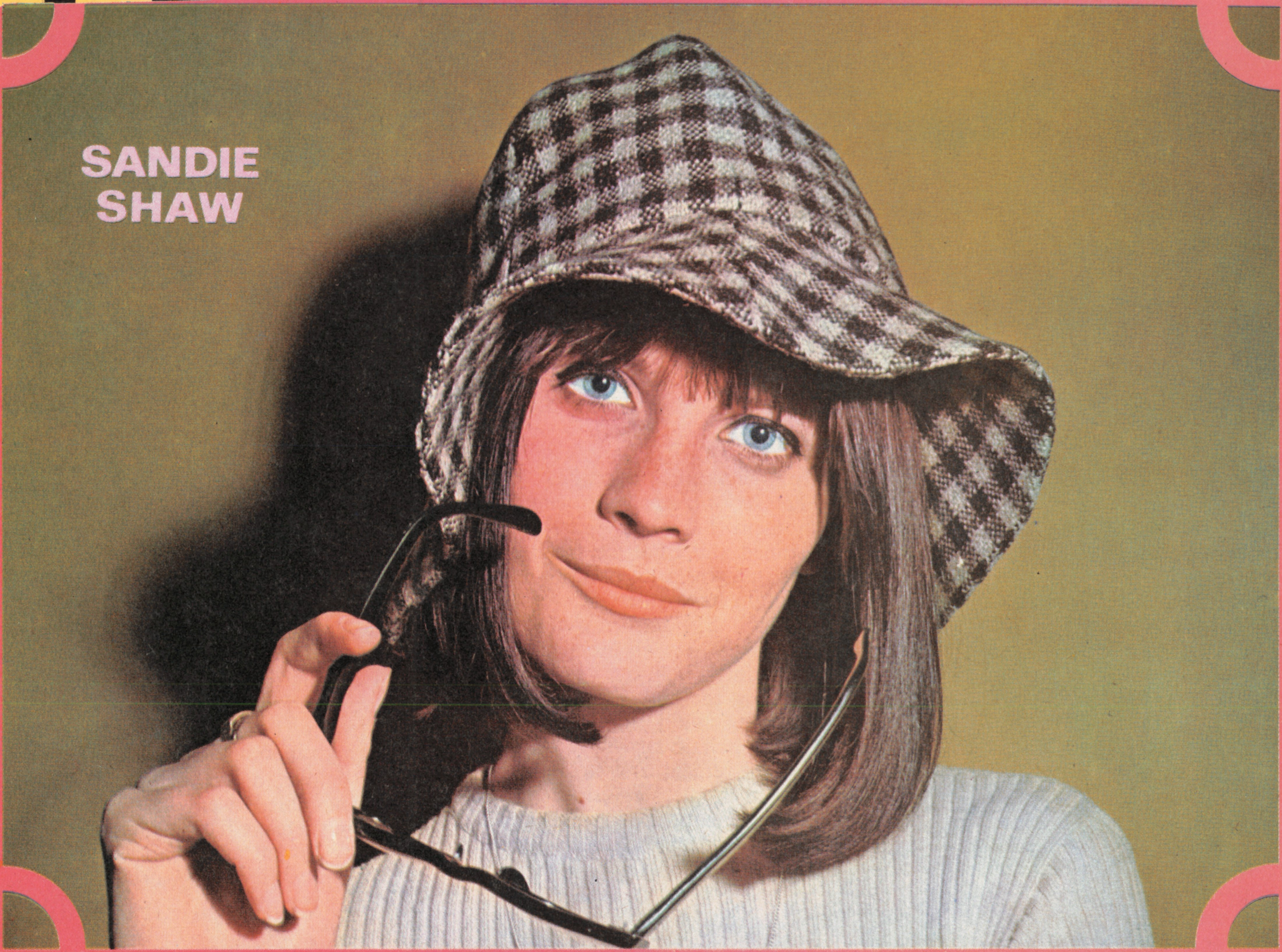
He added: "Our house is nothing exceptional. It's an average sort of building on the top of a hill in a residential part of Rockville, Connecticut. There are seven rooms and a bit of garden.

"What's so special about it is the fact that my folks have lived there ever since they were married—and my father's folks lived there from the time *they* were married! That's why the question of me buying my parents a new house doesn't arise. I'd do it like a shot if they wanted to move, but they wouldn't dream of it. To be honest I wouldn't want them to leave. Even if I married and set up in my own home, I would be happy to know that the original family house is up on that hill for me to visit."

He grinned contentedly for a moment at the thought. Then:

"You know which of my performances I remember best?" he said. "It was last summer at Jack Silver's club on Broadway. I invited all the family to attend the first night. It was wonderful seeing them in the audience as I sang. No matter what lies ahead for me in showbusiness, I'll never have a greater thrill than that."

POP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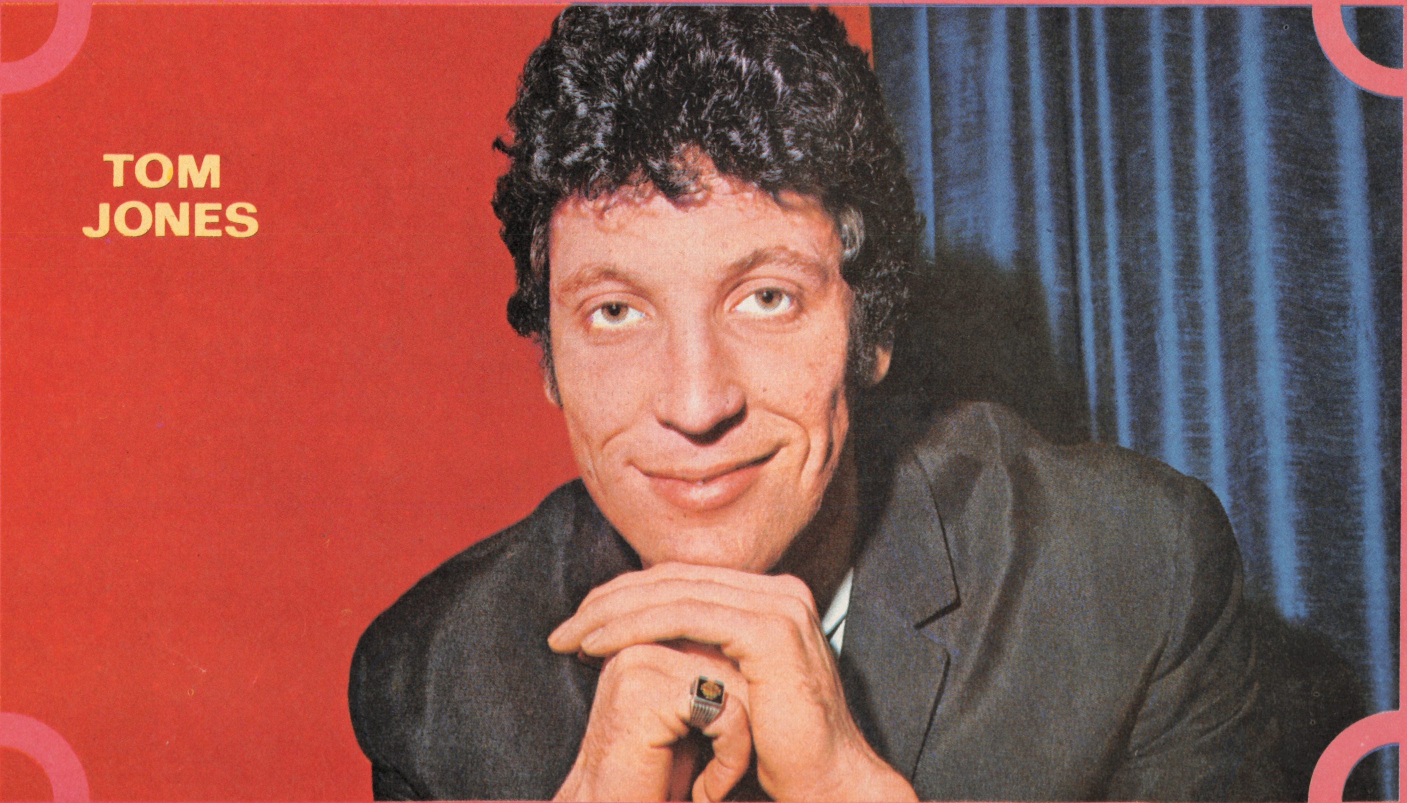
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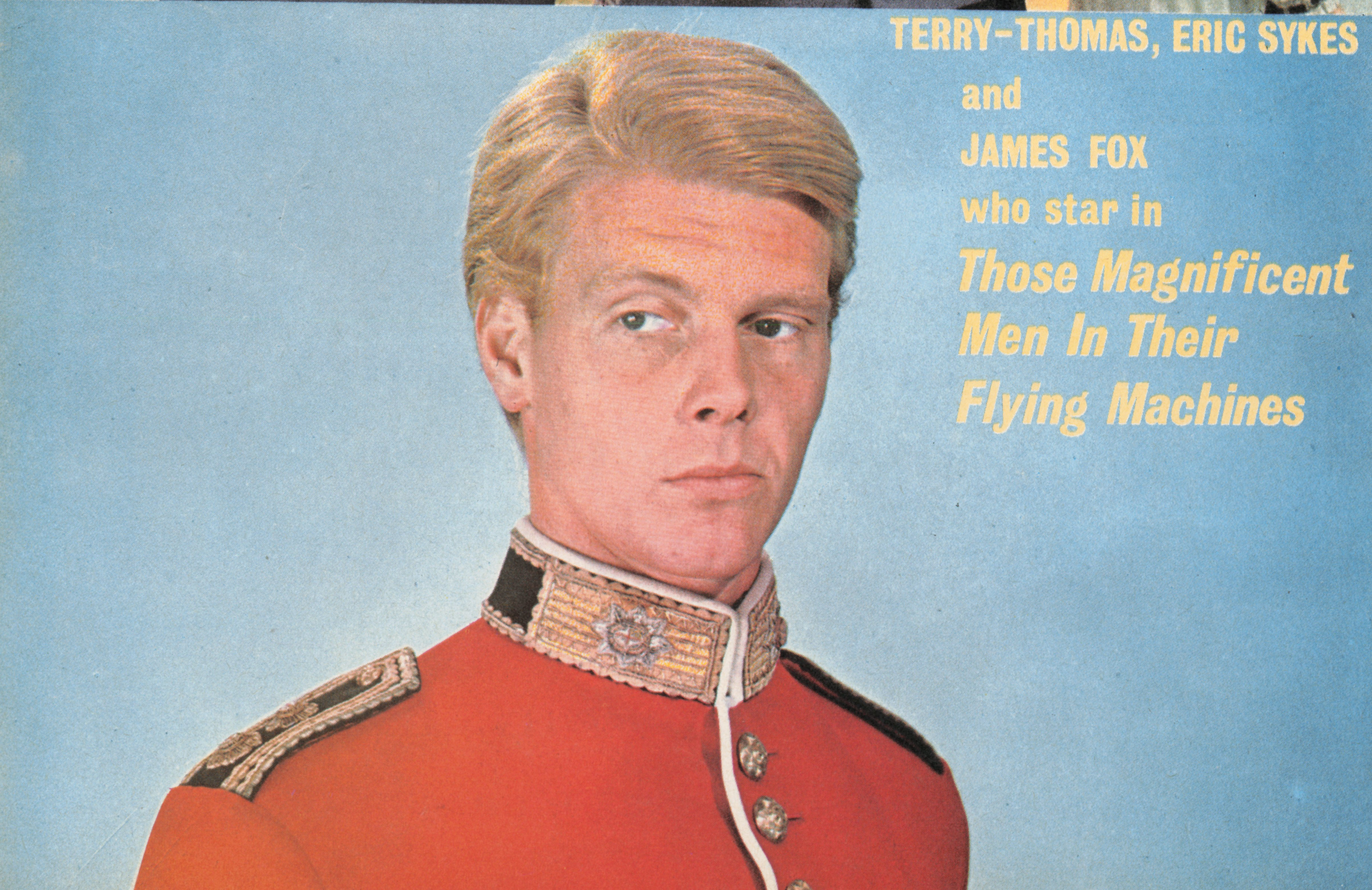

TERRY-THOMAS, ERIC SYKES
and
JAMES FOX
who star in
Those Magnificent Men In Their Flying Machines

PERFUME

(Continued from page 31)

"What's there to it?" is the reasoning. "You just splash it on and it does the trick."

The question is, what trick? Because the way you choose—and use—perfume, can turn you into either a delight or fright. We've all met the girl who leaves a subtle fragrance that intrigues. We've also come up against the female who reeks of too much of the wrong perfume.

So let's try to answer a few questions on choosing and using perfume that will add, not detract, from your feminine charms.

THE QUESTION OF COST

Perfume is, without question, a luxury, but it need not be an expensive luxury. Many good perfumes are costly, of course, but there are also many delightful perfumes on the market that come well within even a modest budget. And since perfume should never be bought in large quantities, even expensive perfume may be cheaper than you realise if you buy a small size, which lasts a long time.

A large bottle looks lavish, but the perfume will lose its strength before you're halfway through. And perfume can always be supplemented by Cologne, which is especially good during the day, using the stronger essence at night.

CHOOSING A PERFUME

Lots of girls choose their perfume according to their personality. If they fancy they're the sultry type, they pick out a heavy perfume; if they think themselves very much a woman of the world, they go for an ultra-sophisticated scent.

Actually, personality plays a very small part in choosing the right perfume: chemistry has more to do with it. A perfume that smells wonderful on one person may be terrible on her friend—even though both have similar personalities—simply because their body chemistry is different.

So never choose a perfume straight "off the cuff". Try a little on your wrist and leave it to react on your skin for at least an hour before you decide whether it suits you.

TO VARY OR NOT TO VARY

Nothing looks more luxurious than an array of perfume bottles on the dressing table, but this is entirely up to you—and your purse. Some girls, once they have found one they really like, always stick to the same perfume, so that it becomes almost like a signature. The perfume becomes identified with them, and this can be charming.

Others like to ring the changes according to the mood, the time and the place, and so long as one perfume doesn't overlap another, this also can be both attractive and intriguing.

USING A PERFUME

Wielding a scent spray wildly will get you nowhere fast, except that you'll need a new bottle of perfume that much quicker. Spray—or dab—your perfume in the right places and it will come to life on you and last twice as long. Behind the ears, on the wrists, at the base of the throat, the temples—in fact, at any pulse points where the warm blood is near the surface of the skin and acts as a stimulant.

But remember that, after a while, it often becomes difficult to smell the perfume you yourself are wearing, so don't overdo it. If it's right for you, your friends will compliment you, even though you can no longer smell it.

WHEN TO USE

Whenever you want to feel attractive, which is just about always!

Since perfume is so very individual, we asked four very different showbusiness personalities how they choose and use perfume.

HONOR BLACKMAN

Honor's favourite perfume is Cabochard, and she gives the most delightful reason why. "On my wedding day my husband kept to tradition by not seeing me before the ceremony. Instead he sent me a huge bottle of Cabochard. It was a fabulous choice and I adored it, but it would have been awful if he'd chosen something I hated, because I'd have worn it anyway. It was such a lovely thought. I think it's very unusual for a man to hit right in choosing for a woman, but my clever husband did, and I've worn it ever since. Not only because I like it, but partly, I must confess, for sentimental reasons.

"Sometimes for a change during the day I wear L'Heure du Temps, because Cabochard is actually more suitable for evening, as it is reasonably heavy."

FRANCESCA ANNIS

Francesca also sticks to one perfume at a time, her current preference being Jolie Madame. "It's quite heavy but it has a sort of tang," she explains. "It's not too sweet and flowery. Everybody else seems to like it on me too—they ask what it is. It's not an obvious perfume; it doesn't knock you down, but floats around subtly. There's a sort of delayed reaction, so that people pass by you and then turn round and say '*What was that?*'

"Sometimes I do use a Cologne—in the bath, for instance—but I find it's no cheaper in the long run, because I splash Cologne on with great abandon and it doesn't last very long."

Francesca also pointed out that you must be careful these days or you'll become a confusion of smells. Hair lacquer, soap, face powder and other cosmetics all have their own fragrance. "If you're not careful you'll come out smelling ghastly," she said.

ZENA MARSHALL

Zena is currently providing some of the female glamour among the adventurous males in *Those Magnificent Men In Their Flying Machines*. She too prefers a perfume that is "not too sugary." Madame Rochas is her choice, and she uses both the Cologne and the perfume, reserving the perfume usually for the evening. "I like the milder smell of Cologne early in the day, although Madam Rochas is very light.

"The only time I change my perfume," went on Zena, "is in very hot weather. Perfume changes in the heat and doesn't react the same way. I usually change to Arpège, which is cool and refreshing for a heat-wave.

"Although I stick to one perfume at a time, I'm always looking for a new scent in the shops. I prowl around perfume counters and ask '*What's new?*' and have a little sprayed on my hand or wrist. I'm very firm and resist all the sales talk. I just go away and let it blossom on me. It takes time, you know. Then I'll decide if it's for me or not. And actually, any saleslady who knows perfume realises this tryout is essential.

CILLA BLACK

Cilla is a busy girl these days, which doesn't give her much chance for shopping, but she does like to splurge on buying perfumes when she can. Perfumes in the plural, note. "I have quite a lot of different perfumes. I change to suit the mood or the occasion—but I never wear a lot. I hate it when someone wears so much that it's overpowering and knocks everyone flat when she walks into a room."

Cilla has no special favourite, but she goes for French perfumes. Not the heavy kind; her preference is for fresh and subtle fragrance. "I use Cologne *and* perfume. One of my favourite tricks is to pour some Cologne into my bath. It's so relaxing."

Colour picture: Scatter cushions from *Bourne and Hollingsworth*, London.
Glassware from *It's Here*, London.

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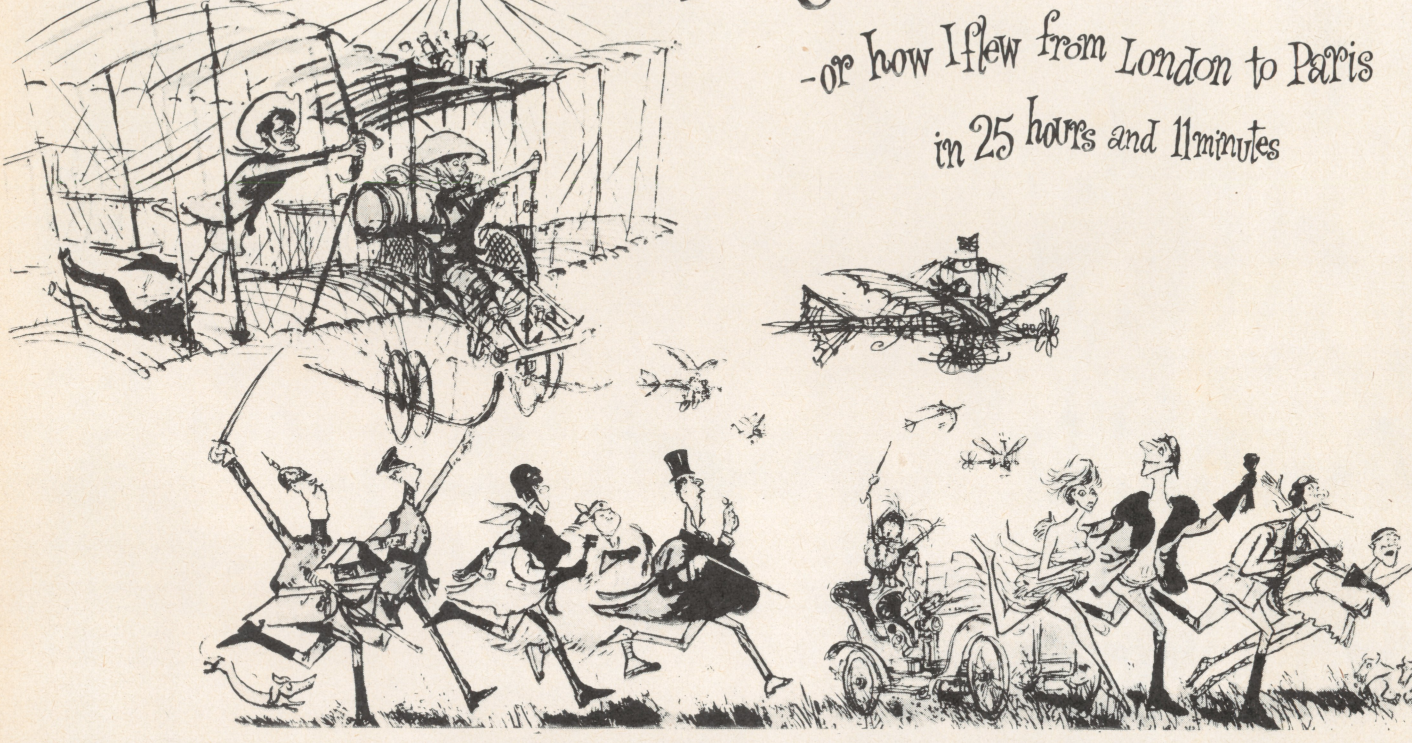

-or how I flew from London to Paris in 25 hours and 11 minutes

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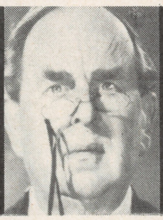
as Patricia Rawnsley,
Air-minded Beauty

STUART WHITMAN
as Orvil Newton,
American Entrant in Air Race

JAMES FOX
as Richard Mays,
British Flyer and Lover

ALBERTO SORDI
as Emilio Ponticelli,
Italian Count and Pilot



ROBERT MORLEY
as Lord Rawnsley,
British Newspaper Peer

GERT FROBE
as Col. Von Holstein,
German Cavalry Officer

JEAN-PIERRE CASSEL
as Pierre DuBois,
Girl-Happy French Ace

ERIC SYKES
as Courtney,
Sir Percy's Brow-Beaten Servant

AND TERRY-THOMAS
as Sir Percy Ware-Armitage,
Very Unproper Englishman

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